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THE THEATRE IN TIME OF WAR

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ONE day soon after the outbreak of World War II, a radio program to which I was listening was interrupted by the following announcement: "And now, a quotation from a letter from the President of the United States in 1941 to the President of the United States in 1956: 'I am writing this letter as an act of faith in the destiny of our country. I desire to make a request which I make in full confidence that we shall achieve a glorious victory in the war we are now waging to preserve our democratic way of life. My request is that you consider the merits of a young American youth of a goodly heritage—Colin P. Kelly III, for appointment as a cadet in the United States Military Academy at West Point. I make this appeal in behalf of this youth as a token of the nation's appreciation of the heroic services of his father who met death in the line of duty at the very outset of this struggle which was thrust upon us by the perfidy of a professed friend. In the conviction that the service and example of Captain Colin Kelly, Jr., will be long remembered, I ask for this consideration in behalf of Colin P. Kelly III. (Signed) Franklin D. Roosevelt.'"

The next day the newspapers carried the text of this letter and also carried many stirring editorial comments. This one incident brought before the country more vividly, perhaps, than any other single incident, the dramatic nature of the conflict into which we had been hurled. It is my prediction that this story, though only one of many heroic dramatic events occurring in this war, will serve as an appropriate background for many stories, poems, folk songs, and dramas. In fact, it provides a perfect setting for one of the many plays which may be written about this war. However, my purpose is not that of divination but rather that of dealing with the role of the theatre in time of war. *From before the time of Christ the theatre, more than any other single man-devised institution, has mirrored the patterns of various civilizations. Through it their ebb and flow have been more or less faithfully reproduced.* The theatre is not, as regarded by so many, merely an institution of entertainment; its history is in reality a partial history of the human race. The theatre also serves as an aesthetic and emotional therapeutic and this is one of its chief values in time of war. Brooks Atkinson, dramatic editor of the New York *Times*, recently stated: "Among the basic raw materials of a democratic nation at war are freedom, beauty and good humor. They are not on the priority list. The supply is unlimited. It is

the function of the theatre to make the best use of them possible for the greatest number of people. Everyone needs them every day."

For the purpose of objectivity and brevity I shall deal with the actual role of the commercial and noncommercial theatres in time of war. When war came suddenly on December 7, 1941, it burst upon us for the second time within one generation. However, this war is a different kind of war, and consequently its approach is different. In 1917 the lines of defense and offense were in faraway France; but in 1941 during the first days of the war air raid warnings were sounded on both the Pacific and Atlantic coasts, and hundreds of thousands of school children were evacuated. In 1917 we waited anxiously for days, weeks, and sometimes longer for reports of what was actually happening on the battle-fronts; but in this war daily, hourly, even momentarily one receives first-hand information. The superstition of time and space has been eliminated and a large number of radio commentators from listening posts throughout the world bring the sound of actual combat to the living rooms, offices, cocktail lounges, cars, airplanes, and street intersections—because today radio receiving sets are everywhere. The superstition of time and space once having been eliminated, the dead and dying of battle-fields and of bombed cities are constantly being brought before us regardless of where we sit, stand, walk, drive, or fly. A distressing thought, indeed; nevertheless, a stern reality in the present war, and one which we must face courageously.

In the war of 1917 we sold munitions; in this war we lease-lend them. At the close of that war our economic life had, comparatively speaking, been but little affected; but during the first month of the present war we began to feel the disturbing effects of an upset economic system. We, as a nation, are quickly undergoing economic, governmental, social, and cultural changes, and we will eventually have to build anew.

The theatre, as the institution which reflects such changes more directly than any other, felt the impact of the crisis immediately. The matinee audiences of December 7, 1941, emerged from the theatres on Broadway to the accompaniment of loud speakers blaring out the latest communiques, of newsboys screaming headlines of the attack on Pearl Harbor. Night performances on that day were given largely to empty seats. The streets in the theatre district were deserted, and an avid nation sat listening to minute-by-minute broadcasts of our war.

The next day the theatre, like many other American institutions, began reassembling the pieces of the mosaic which had been scattered by the holocaust. Engagements were cut short, bookings shifted, a number of plays prepared for closing, and the various theatre managements began coaching their staffs for blackout and bombing procedures. Many successful shows were in operation, both on Broadway and on the road, about other people's war. Robert E. Sherwood's classic on the Finnish invasion, was touring the provinces for its second season. Lillian Hellman's vivid *Watch on the Rhine* was still attracting capacity audiences in the Martin Beck Theatre. Maxwell Anderson's *Candle in the Wind*, starring Helen Hayes, directed by Alfred Lunt, was holding forth at the Shubert. The Kaufman and Ferber collaboration, *The Land Is Bright*, was presenting to an avid public at the Music Box the estranged members of three generations of a typical prosperous American family. The members of the last generation were being reconciled because of the atrocities committed in

other countries at war. Danny Kaye, in the uniform of an American doughboy, was at the Imperial Theatre scampering to the accompaniment of Cole Porter's music, through a maze of comic antics satirizing life in the army. These, and other theatre activities throughout the country, emphasized the fact that America was far, far away from the actual conflict.

After December 7 it became apparent that any play about war written after this date would concern itself largely with Americans at war. In San Francisco the immediate probability of invasion brought the first black-out to our theatre; and yet, Katharine Cornell, starring in George Bernard Shaw's *Doctor's Dilemma*, played to a total audience of 349 who had groped their way through the dark to the Curran Theatre. On Broadway bulletins were read between acts; the President's message was rebroadcast between acts in some of the theatres.

By contrast, in the war of 1917 the theatre served to an appreciable extent as an escapist institution. Practically any type of show prospered. Then there were approximately 75 playhouses in the Broadway area and practically all were open. The theatre established itself as an essential industry. Its resources were used for building morale. The government recognized its worth by allowing it a ration of coal when many other institutions were being closed. Theatre workers were used as speakers in various drives and for entertaining the fighting forces of the various camps. Some members of the acting profession went to the front line trenches. The valuable contribution made to the men at the front by Elsie Janis and other performers will long be a highlight in American theatre history. The commercial theatre of 1917 responded immediately and heroically to the war crisis of that period. Huge sums of money were raised for the purpose of entertaining the boys in camp. Actors, playwrights, and producers gave generously of their talent and money for a common cause in which they sincerely believed.

In 1941 when the present crisis arose, theatre workers again responded quickly and heroically to the call. Immediately upon the declaration of war the professional theatre, motion pictures, and radio players offered their talents as implements for building morale in the various army camps, navy bases, and among civilians. Casts were formed and sent to the various training centers. Within a reasonably short time, through the use of USO funds, Camp Shows Incorporated, the professional arm of the American theatre, had productions rotating bimonthly through many of the camps. Troups toured through the naval outposts of the Caribbean. Free tickets were provided for members of the armed forces on furloughs. Hundreds of young men who had never seen a legitimate theatre production were guests of the various theatre managers in the Broadway sector. The American Theatre Wing War Service was organized. Volunteers of this organization are raising huge funds for the entertainment needs of the boys in uniform. A canteen in Times Square has been set up to receive contributions. As Brock Pemberton has so well said, "Emotion is the commodity the theatre deals in, so it is only natural that the theatre excels in an emotional crisis."

In addition to presenting shows, both Broadway and Hollywood actors are responding to requests to sell bonds, appeal to the public for Red Cross funds, raise money for various forms of war relief, and make personal donations to the blood banks. A recent partial survey of the contributions of leading actors to the present emergency revealed that

Eddie Cantor and George Jessel are appearing free on an average of 7 times a week for the cause. Gertrude Lawrence and Jane Cowl are appearing regularly on benefit programs, radio broadcasts for the American Theatre Wing, and Danny Kaye appears, by request, on an average of 5 times a week. Bert Littell, President of Actor's Equity, is now devoting all of his time to the war work of actors. It would be difficult, indeed, to estimate the value of contributions made by actors on the excellent radio program of the *Bill of Rights Day*.

For a long time some of our leading actors have been reminding us of our spiritual inheritance, engendering love of our country, and prophesying grave issues of time to come. In 1934 Philip Merivale, in Maxwell Anderson's *Valley Forge*, gave us a vivid and memorable idea of the original cost of our liberty. In 1937 Alfred Lunt and Lynn Fontanne warned us through the medium of Robert Sherwood's *Idiot's Delight* what would happen if high profits in the manufacture of war materials were not checked. In 1939 Raymond Massey, in Sherwood's *Abe Lincoln in Illinois*, called vividly to our attention the necessity of preserving the fundamental issues of democracy. Last year a group of American actors gave us a horrifying glimpse of Nazi terrorism in Elmer Rice's *Flight to the West*. One of the most important dramas to be presented on Broadway after our entrance into the present war was *In Time to Come*, Howard Koch's able journalistic document of the segment in Woodrow Wilson's career from April 2, 1917 until March 4, 1921. Tht author tells the story factually, impartially, and with no attempt to sugar-coat important events of the period. It is a simple, tragic account of the endeavors of a man to remake the world into a League of Nations that would outlaw war forever. The play is both impressive and heartbreaking. It is a significant drama for all who believe in democracy. It is a major contribution in the light of the events of the world today.

Thus far I have dealt only with the commercial theatre and war. Now let us consider another important phase of the American theatre which was also dealt a terrible blow by the sudden, though not wholly unexpected, change on December 7, 1941. I refer to the eight hundred university and college theatres and the two hundred civic and community theatres throughout the United States. Here, as on Broadway, the season was at its peak. The types of plays being presented were as varied as the location and nature of the one thousand different organizations involved, ranging from a revival of that perennial farce, *Charley's Aunt* to Clare Luce's anti-Nazi propaganda play, *Margin For Error*. Bills of plays for the entire season had been announced and in most cases season tickets for them sold. After Pearl Harbor many of these organizations found it necessary to drop from their list plays that had already been announced because they were either no longer appropriate for or significant to a community fighting for the principles of democracy. A number of these theatres lost their directors and their leading actors to the various branches of the service. Yet, the remaining members cemented their endeavors with a will to serve. Immediately they began to make the needed changes in local bills and to emphasize plays which dealt with the American way of life. They also prepared special performances to take to near-by army camps to emphasize the value of the democratic way of life.

The National Theatre Conference enlarged its program by providing civilian directors of soldier theatricals for the nine corps areas. Play publishers co-operated by making their plays available

without royalty for army camp programs. Directors, actors, scene designers, and musicians in the noncommercial theatres gave unsparingly of their time and talents to carry on the work of the theatre in a time of national crisis. The Special Service Branch of the army, co-operating with the project expanded it to the point where dramatic programs were given in practically every large army camp. This project was started almost a year before the Pearl Harbor incident, but the actual declaration of war gave it an impetus that caused it to spread throughout the armed forces. On March 15 the War Department took over the program but requested that its sponsorship remain under the National Theatre Conference. The reports from the Civilian Advisers shows that for a two weeks' period, March 1 to 15, there were 2,272 soldiers who participated in programs before audiences totalling 50,366.

Perhaps the most important phase of this tremendous program of drama in the camps, performed by soldiers for soldiers, is the emphasis placed upon the democratic way of life and the recurring thought that it is for these principles the men are fighting. Edgar Allen Poe once said, "Dramatic art is, or should be, a concentralization of all that which is entitled to the appellation of ART. When sculpture shall fail, and painting shall fail, and poetry, and music—when men shall no longer take pleasure in eloquence, and in grace of motion, and in the beauty of woman, and in truthful representation of character, and in the consciousness of sympathy in their enjoyment of each and all, then and not til then, may we look for that to sink into insignificance which, and which alone, affords opportunity for the conglomeration of these infinite and imperishable sources of delight." This high tribute paid to the role that drama plays in our lives renews our faith in its essential qualities and its imperishable nature—an assurance which will mean much to us in the dark months ahead in which we shall be forced to exist on the rind and pits of the bitter fruits of war. But whenever and whatever the final outcome of the conflict, we know that the theatre will continue to play an important part in creating and reshaping the essential patterns in the mosaic of our new order.

SPEECH IN A NATION AT WAR

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AT SUCH a time when accomplishments of institutions are being measured largely by their contribution to defense, it would be well for teachers of speech to do some thinking and acting as well, regarding their particular field of education. School administrators, legislators, representatives, and taxpayers are beginning to ask: What are our schools, colleges, and universities doing toward Education for Victory? What contribution is each department making?

We may be satisfied that speech is essential to education, both cultural and professional, but we should not lose sight of the fact that many groups of educators do not agree with us. It is natural for a nation at war to be concerned most with human needs on the fighting line: guns, ships, tanks, and planes; food, clothing, shelter, and medical supplies. While we are thus drawn toward this necessary materialism, we are in very real danger of neglecting the

equally important social and humanitarian forces that shall be needed for rebuilding the world we are now tearing apart.

This neglect may have a direct bearing on our professional welfare as teachers of speech and also on the contribution that we can and ought to make to education during and after the crisis. To begin with, as time goes on we can expect a marked increase in taxes to support the war, which will mean the reduction of funds available for operating the already hard-hit schools. This, in turn, will cut the offerings of the school curricula, will result in reduced teaching staffs, and will lead to enlarged classes. Small classes, unless entirely justified, are likely to be ruled out. Here is where speech will encounter its hardest obstacle, for the very nature of speech demands that classes be smaller than those of many ordinary academic subjects. Unless we are ready, therefore, to show that training in speech is fundamental to education and that speech itself is a tool of the democracy we are trying to defend, we can expect to see much of our contribution to education swept away during the next few years.

Be assured that speech will come in for more severe scrutiny than such ordinary academic subjects as Latin, mathematics, and science. These subjects have been firmly established in the curriculum for so many years that they are no longer questioned. It does not matter that speech is the oldest of them all, that its discipline is older than the Roman Empire itself, that its uses are so bound up with human activities that they are taken for granted as a natural function of living. All of that is beside the point to an administrator who thinks of speech as a "new" subject and Latin as an "old" one. We teachers of speech are perhaps to blame for this condition. We are not well informed, many of us, on the tradition of our own subject. We have not made clear the inherent relation of speech to education in general, and have not adequately emphasized that good speech, now as two thousand years ago, is developed only through skillfull training and practice.

Unhappily the idea lingers in the educational backwoods that speech is largely an extracurricular activity, that it is an unnecessary frill of the system. Too many administrators do not understand that such public appearances serve as a practical laboratory in which students can try out the principles learned in the classroom, can gain experience in self expression that will serve them well when they are called upon later to perform important duties of citizenship in a democracy.

Perhaps contest practices have had something to do with this. Quarrels have often developed between debate coaches, dramatic directors, and general speech teachers with principals, superintendents, English teachers and others. In some regions fighting issues have been built up on points of difference. These hostilities unfortunately have grown out of the habit of measuring a teacher's success by his collection of trophies, and the resulting prestige which develops as a by-product of the contest method. Administrators no doubt have found teachers of speech to be aggressive, insistent on securing their rights, and fighting to keep them if need be. Demanding students, in the majority of the cases, have represented the high scholarship group, have been leaders in the making, and have had it in them to break through the ranks and demand recognition. It takes two people, or two factions, to provoke a quarrel, of course. Teachers of speech perhaps could have tempered their demands and their attainments with more tact and less noise, but at the present time that is not the question. It is in-

stead a matter of conducting speech as an educational activity, of determining what contributions it can make in this hour of crisis, and of adopting a course of action that will reaffirm its position of permanent and inherent value to education.

In this emergency we have an unusual opportunity and a distinct responsibility, an opportunity that will not soon come again and a responsibility that we dare not evade. We have developed extracurricular activities in debate, group discussion, and drama festivals. We have developed techniques of training students to participate in such affairs. What are we now going to do with them? Shall we —while the fate of the world for a hundred or a thousand years is being decided on the battlefields—continue our quest for trophies and championships with students trained to argue either side of the subject, "Resolved, That the power of the Federal Government should be increased"? If we do, I suspect that the history of speech education might also be changed for a hundred years. The critics who have looked upon speech as a frill will have been proved right.

We ought to forget trophies and championships and face the reality of this nation at war, a war in which our services are needed. Over twelve months ago the American Council on Education issued a call for our services:

> To serve the formation of stable morals in all citizens, much emphasis is given to the seeking of information and to discussion in its various forms. The Federal Security Agency makes a definite call on the colleges to promote among students such discussion and to train students in the techniques of successful discussion and forum procedure, that they may participate effectively in community discussion groups and, in many cases, organize and lead these groups.[1]

Eight months ago that call was reaffirmed by the President of the United States:

> I have long been keenly interested in public forums and round table discussion groups as democratic means of developing popular understanding on pressing public problems. Now, under the impact of the defense emergency, I am convinced that it is more important than ever that the people, and particularly the students in our colleges and universities, be encouraged freely to assemble to discuss our common problems. Indeed, this is one of the freedoms that we are determined to defend.[2]

Forensic directors throughout the nation whose students participated in the 1941-1942 National Discussion Contest on Inter-American Affairs were recently asked by the Department of the Executive through the Office of Co-ordination of International Affairs to submit names of students who participated in the contest, so that they might be given special assignments when they are called before their respective draft boards.

But has our profession as a whole heard these calls? What we do in faraway old-line tournaments this year will not be known by a public that scans the daily headlines to learn how fare our forces on the world fronts and is constantly in search for news-behind-the-news. But the speakers we send forth who can explain the news-behind-the-news to the people in our communities, and the discussion groups we send forth that throw light on besetting problems of the hour, will be performing an important service to the nation at war. A school administrator, incidentally, would be highly unlikely to eliminate such an activity after the public had come to depend on it for reliable information and for stimulation to constructive thought.

We have only to compare our situation with that of the dictator nations to realize our responsibility in maintaining freedom of speech and discussion. In those countries people do not think openly, whereas in America we may thresh out

[1] "Higher Education and National Defense" *Bulletin of the American Council on Education* (September 15, 1941).

[2] Franklin D. Roosevelt, New York *Times* (January 28, 1942).

our problems and determine policies according to their merit. It is our duty as teachers of speech to obtain and impart information not readily gained by the general public through the daily news, to keep critical issues continually before them, and to ensure a sturdy morale by protecting people from the warping effects of misinformation and propaganda. The confusion that beset our country at the close of the last war should convince us of the necessity of being prepared to meet issues squarely. We can do at least something toward seeing that we have an enlightened public, one that is fully acquainted with the tasks of reconstruction before us, ready to solve national problems with foresight and justice, and able this time to win the peace.

EFFECTIVE RECORDING IN SPITE OF PRIORITIES

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BECAUSE of war priorities many materials once used in recording are now going into fighting equipment, and we who rely on recordings as a part of speech training will find that it is not so easy to make good records as it once was. In truth, however, it must be said that full value from recordings has never been obtained by many teachers, not even before the day of priorities. Therefore, I propose to consider, along with the changes wrought by priorities, the whole problem of getting full value out of this instrument of speech training.

To begin with, good recordings require far more than the mere ability to operate a machine. A human voice is to be recorded by this machine and the teacher who uses it must know something about the student whose voice is to be reproduced. I feel strongly on this point, so much so that today I rarely ever make a recording without first discussing the student with his teacher. If possible, I like the teacher to be at hand so as to give me such information as: "Her trouble is fading, and she doesn't hear herself, so don't build her up when she becomes inaudible." "Take her after we've all left." "Don't say anything." "Praise him wherever possible," etc.

Furthermore, if a student is reluctant to have a recording made, or asks outright, "Why do you want to record my voice?" I know that his question must be answered and the reluctance overcome. So long as he is mentally or physically unwilling to co-operate, his apathy or resentment will mar the quality and truthfulness of the recording so completely as to make it negative, and hence worthless. The effect may be harmful. Grant that such occurrences are rare, especially in group recordings, nevertheless it is frequent enough to guard against.

Although it is not necessary to know the science of acoustics in order to place a microphone and a playback properly, it is distinctly helpful to have some knowledge of the subject. As a matter of fact, such knowledge is not only helpful in selecting a room, but also in checking it periodically. For example, it is always wise to test the first few recordings to be certain that the acoustics of the room has not changed. If it has changed, as it sometimes does for various reasons, adjustments should be made to prevent the interference which mars the truthful reproduction of the voice. If a room is found to be bad acoustically, and neither a rug for the floor nor padding for the

walls is to be had, then a screen of very heavy cloth behind the speaker is an effective absorbent.

Also, if the machine has a tone control, the instructor should experiment with it while he listens to his own voice on the public address system. Afterwards, he should make several recordings at its different levels. When playing them back, he should listen to them first at their original recorded levels, and then at every other level. In this way he will learn much about the influence of overtones, and how certain phonetic entities can be eliminated merely by turning the tone control so as to mask out their characteristic frequencies.

After the preliminary problems of setting the tone control and of placing the microphone and playback are solved, there should be no further trouble, provided the cutting head and the amplifier are fairly good units. In order to be superior for diction a recorder should have a range of 7,000 cycles. If its range is only 5,000 cycles, however, it will serve, since few people ever go beyond this frequency even in sibilants.

Assume now that we are ready to begin recording. It is more important this year than ever before to know the various kinds of available discs. There are two basic kinds, plastic and metal. We may count out acetate-on-aluminum, certain pure plastics, aluminum, and aluminum foil, since they are available for the most part only to those who still have them on hand. To those who can use acetate, there are still available acetate-on-glass, acetate-on-steel and a number of plastic substitutes. (This is as of June, 1942. No one would be so rash as to predict what the situation will be when this article appears in print.) To those whose recording machines were intended only for aluminum or aluminum foil there are available, even now, only a few plastics of questionable practicability.

The best record blank on the market is cellulose acetate, commonly called merely acetate. The acetate on which the actual recording is done is only a thin lacquer coating, approximately seven to eight mils or .0075 inch thick, on a firm base. This thickness is about that of two QUARTERLY JOURNAL OF SPEECH pages. At present four kinds of base materials have been developed for common use: glass, aluminum, rolled steel, and paper.

Acetate-on-glass gives the highest fidelity, and is superior to anything else. It has one real advantage over metal base acetates, and three minor disadvantages. Its advantage is that it reduces the danger of a sympathetic vibratory return to the cutting needle when the latter is momentarily overloaded. In other words, the added impetus of sympathetic vibrations from a metal base to a violently vibrating cutting needle tends to force it beyond its normal groove area. The glass base has far less sympathetic vibration than a metal base and, therefore, is less likely to force the cutting needle beyond its normal groove area. The glass base acetate disc, therefore, should be used in broadcasting studios where musical crescendos are more likely than speech to break the continuity of lines. On the other hand, the glass base has the disadvantages of being breakable, bulky, and about 25% more expensive than metal base acetate.

Acetate-on-aluminum for years has been the ideal for all around speech purposes, but now it is no longer being manufactured because of priorities on aluminum. In its place has come the recently perfected acetate-on-rolled-steel, really iron, which gives absolutely as good results as acetate-on-aluminum with prices that are identical at present for the same sizes.

Acetate-on-cardboard gives the poorest results generally, so much poorer that most people are amazed to learn that the

acetate itself is postively the same whether used on paper, metal, or glass. But on cardboard the thin acetate coating soaks into the base, and there is a tendency toward surface noise, even after one playback. The noise usually increases with every additional playback. The only advantage of acetate-on-cardboard is that it cost approximately one-half as much as acetate-on-metal.

Already, under war emergency, several plastic substitutes have been placed on the market. Most of them have been withdrawn, being more urgently needed for munitions of war. However, if priorities will permit, there will shortly be on the market a plastic record blank, ethyl-cellulose, the trade name of which is Ethocel, that will be the answer to all our prayers.

Ethyl-cellulose is not new. Recording on it is new. Each disc, ten one-thousandths of an inch thick, with the special Dupli-Kut stylus for "cutting and embossing" simultaneously will compare in cost favorably with acetate-on-paper of equal size. The Dupli-Kut stylus is unique. It cuts a sound track without shavings and these recordings can be played on any electric reproducer indefinitely with almost any metal needle without increasing surface noise, and without the use of preservatives.

Aluminum and aluminum foil record blanks are discussed here for two reasons: first, there are many recorders which can cut only aluminum; and second, there are many people who still have plenty of aluminum and aluminum foil blanks on hand—some for years to come. Aluminum discs had the advantage of being less expensive than the cheapest acetates-on-paper of the same size. But, like acetate-on-paper, aluminum has surface noise, and this noise usually increases with the additional playbacks. Commercially, aluminum foil for recording purposes was used most successfully in the summer of 1941. I heard recordings made on this very thin and soft metal which were embossed with a diamond stylus and played back with a sapphire point. Even after several playbacks, I was not certain that I heard any surface noise.

For the owners of aluminum embossing recorders I have this encouraging news: you can have your machine altered to cut acetate or Ethocel. If it is a comparatively recent model, it can be done at a low cost, approximately from one to ten per cent of the original cost of the recorder.

As to the immediate outlook for plastic discs, there is a good prospect of being able to buy acetate throughout the war since it is made chiefly from acetic acid and the production of acetic acid was a bottleneck completely solved in World War I. If metal bases cannot be obtained any longer—and the steel shortage makes that at least possible—the used metal bases can be recoated. Recoated discs, of course, are the same as new. The wise teacher will save used discs against the day when new metal bases may not be available.

If worst comes to worst, however, and priorities take away even acetate, *we can still get along by shellacking old discs!* Simply take as many discarded records as will be needed for the day's recording, and resurface them with a layer of shellac, mirror smooth. When this has hardened, recoat with heavy layers of shellac a few minutes apart. Some will find that two heavy coats are sufficient. Use only a steel cutting needle, cut the record while the shellac is still soft, and wash the needle point with denatured alcohol immediately after each recording. Do not play back for at least four hours, until the shellac is fully hardened.

This is the most inexpensive recording in existence and some schools with small budgets may want to adopt it perma-

nently. But the lack of expense will not lead to its widespread permanent use for, although the fidelity will be very high, the gritty nature of shellac will lead to too much surface noise for comfort. If this method is used, the chemistry department should be called upon for advice on how to mix shellac with other ingredients so as to keep it softer for both cutting and playback.

Here we ought to go into the whole subject of surface noises. They are of two kinds: noise and hum. Surface noise is more usually a part of the recording, whereas hum may be a part of the recording or only of the playback.

Surface noise may be caused by the quality of the ingredients of the acetate. This can be determined readily by cutting the blank while the machine is operating on phono; that is, as the record is being cut the machine is set for playback. When the recording is being played back, if the acetate is of the right consistency, there will be no surface noise; indeed there will be no noise of any kind. If the chip (thread or shaving) breaks easily and is crumbly, the lacquer is too hard. The gritty quality, which is the cause of the surface noise, cannot be eliminated by any known means. Such blanks should be discarded not only because they cause the surface noise and dull the cutting and playback needles, but also because they confine the normal amplitude of the cutting needle to a smaller area, thus reproducing voice unnaturally.

The surface on which the lacquer is spread must be mirror smooth if the recording is to be free of surface noise. Otherwise, as is the case with cardboard bases, their grain gives uneven support to the acetate coating. A cardboard base can be treated to give just as good results as a metal base, but that would involve such processes as shellacking to prevent warping of the paper, rouging and buffing to prevent any danger of the grit of the shellac from introducing surface noise when cutting, and so forth. The required labor for all the necessary processes makes this course impractical because of its cost.

Surface noise may also be caused by a dull cutting needle. It does not matter whether it is a steel, stellite, or sapphire needle, dullness means only one thing: surface noise. But a steel needle wears much more quickly than either of the other two, and therefore is more likely to cause surface noise while cutting. Nevertheless, I have found that cutting fresh acetate on metal bases with a perfectly sharp steel needle is just as free of surface noise as is cutting with a sapphire.

Although a sapphire cutting needle may cost approximately five times as much as a stellite needle and twenty times as much as a steel needle, its cutting life is so long, barring the innumerable accidents to which it is heir, that it may be cheaper in the end. Also, a sapphire needle can be resharpened several times with no decrease of its original efficiency; each resharpening costs about twenty-five to fifty per cent of the original price of the sapphire.

At 78 r.p.m. a sapphire needle has a cutting life of approximately five to ten hours, a stellite eighty to one hundred twenty minutes, and a steel fifteen to forty minutes. What is of far greater importance to the operator of a recorder is the fact that if the needle squeaks, it should be replaced immediately to save the blank. And if the needle can be heard when cutting, there will be surface noise in the recording. Finally, as the cutting edge of a needle begins to wear, it eliminates the higher partials of the overtones proportionately with the wearing until surface noise begins. A loose needle or a loose sapphire point will also eliminate the higher frequencies.

More often, however, a playback needle

is the cause of surface noise. The needle used should be only the kind made by the manufacturer of the discs, or recommended by him. Not only does an improper needle cause noise, it may actually ruin the recording. *Even the finest cactus needle must never be used on acetate,* because its very sharp point chisels into the lacquer while its rough sides scratch the smooth walls of the grooves. This latter action also tends to spread the walls apart. Thus surface noise is introduced and left to remain permanently, no matter what needle is used thereafter. A cactus needle also has a tendency to split at the point, and this will definitely mar an acetate recording. Nor should a sapphire playback needle be used unless specified by the manufacturer. An ordinary sapphire is usually so slightly tapered at the point that it does not always reach the floor pit, and lacking this support, the crests of the groove walls may be spread apart or slightly worn.

No playback needle should ever be replaced in the socket if it has once been used. The sides of a needle are worn as it rides the sound track. If replaced, the angles of its "flattened" sides would scratch the walls of the groove. All such scratching or wearing leads to surface noise.

The improper cutting depth of a disc may also lead to surface noise. The cutting depth of acetate should neither be too deep nor too shallow; it should be from one and one-half to three one-thousandths of an inch—about a hair's breadth. The width of the groove is twice the depth of cut. When the recording (cutting) head is adjusted by the manufacturer to have a pressure of three to four ounces on the cutting point, it will automatically cut the required depth. Notwithstanding, there are always two factors finally determining the depth: the sharpness of the cutting point, and the freshness or softness of the acetate.

Cutting too deeply is bad because it allows the needle to cut down to or into the base. This may ruin both the cutting needle and the blank. The surface noise from this cause may become so obtrusive as to mask out all else. If surface noise should not result directly from such faulty cutting, it may come indirectly from the playback needle. A playback needle has a rounded point and rides upon the groove pit while its tapered sides pick up the sound from the walls. (This is true only of horizontal or lateral recording. Vertical recording is picked up from the pit itself.) Therefore, if the groove pit is too deep, the playback point will not be able to reach it. Lacking this support, the sides of the needle will tend to spread the walls of the whole well as it sinks in, thus creating surface noise.

On the other hand, the fault of cutting so shallowly that the playback needle will slide across the face of the disc is so obvious that it need not be discussed. However, cutting a little less shallowly is also harmful. Since only the point of the needle fills the entire well of the channel, the sides of the needle which normally rest upon the slopes lack this necessary support. The abnormally high pressure upon the point will then tend to dig it into the soft lacquer, marring the recording with surface noise.

Dust is another cause of surface noise. Discs should be kept free of all dust both before and after cutting. They should be dusted only with a very soft cloth that is absolutely lint free.

A recorder provided with a ground-post must be connected as directed. If the contact between this binding-post and the ground, usually a water pipe, is loose, or, if paint or some other foreign matter prevents full completion of contact, surface hum will probably be part of all recordings.

Surface hums may either be part of

the recording, or of the playback, or of both. Amplifier hum is picked up while the recording is being made, and becomes part of it. Microphonic hum is only a noisy disturbance in the playback. It is never an integral part of the recording. To determine whether it is amplifier or microphonic hum, place the pickup needle upon a stationary record; if you hear a buzz in the loudspeaker, it is microphonic hum. Another test is to place the recording upon another turntable; if you hear surface noise, it is amplifier hum; if you do not, it was microphonic hum. Either hum is the result of a faulty tube. To discover the defective one, strike every tube with the rubber-end of a pencil until you hear one howl.

Motor hum requires the attention of an expert mechanic. But electric current hum may be corrected by one of the following means: by using a filter, by using a better ground contact (preferably a water pipe), or by turning off the machine until the cause of the disturbance in the electric line is no longer present. Convertor hum (a convertor is used to generate electricity) may be corrected by attaching the ground-post to a water pipe, and the recorder ground-post to some other source, or by placing a filter between the outlet and the convertor. Invertor hum (an invertor changes direct current to alternating) is the result of its inability to furnish enough power.

When the turntable is driven by a pulley, a rubber wheel mounted on the shaft of the motor, the pulley may be the cause of the surface noise—pulley hum. This disturbance usually becomes part of the recording. It happens only when the rubber has been allowed to harden. However, both the hardening and the disturbance can be prevented and corrected by washing the pulley with rubbing alcohol. As a matter of fact, all rubber parts should be washed with alcohol to restore their original elasticity. If the alcohol will not revitalize the rubber, only the installation of a new pulley will eliminate this source of noise.

When recordings continue to show signs of slight surface noise without any apparent cause, it is advisable to cut the blank several decibels above the norm. This increased volume does not eliminate the surface noise, but it helps to mask it out.

Recording by means of cutting, that is, making a sound track by removing a thread from the blank, is freer of surface noise and gives higher fidelity and quality than recording by means of embossing.

The number of lines cut per inch for speech work has no effect upon the quality of a recording so long as there is a flat surface between the groove crests of not less than two to four one-thousandths inches. Since most instantaneous recorders cut one hundred lines to the inch, their pitch is ten one-thousandths inches. An advisable cutting proportion for the groove is five to six one-thousandths inches and for the flat surface between grooves four to five one-thousandths inches. The best proportion is fifty-five per cent for the groove, and forty-five for the wall. Recorders are generally manufactured to cut not more than 136 lines to the inch, thus making the lowest practical recording pitch about .0074 inch.

Commercial records are manufactured with about 80 lines to the inch, Talking Books for the Blind with more than 150 lines to the inch, and some special machines are cutting or embossing successfully 300 lines to the inch.

When a machine cuts more than 110 lines to the inch, the overhead feed or under table feed should be machine tooled. If it is merely a casting, it will not always be perfect, and one line may come so dangerously close to the next that it might break the continuity.

Although it produces a more even result to cut a blank "inside out" rather than "outside in," the difference is normally so small for 78 r.p.m. that it hardly matters. The fact is that as a needle cuts, its sharpness slowly wears down. Therefore, when a blank is cut "inside out," the gradually enlarging arcs, which are better than decreasingly smaller ones for clearest reproduction, compensate for the infinitesimal dulling of the cutting point. If the disc were cut "outside in," both the decreasing size of the arcs and the constantly dulling point would combine to make for poorer results, especially for 33⅓ r.p.m. Cutting a blank "inside out" is an easier method for the operator when he uses discs larger than eight inches. The thread of all "inside out" cutting winds itself upon the spindle without the danger of piling up near the cutting point and so breaking the continuity of the grooved lines.

The greater the speed of a turntable, the higher is the fidelity of recording. This factor of speed is equally true for film and magnetic tape recording. The latter is now known by the trade name of Voice Mirror. All commercial records are made at a standard speed of 78 revolutions per minute, and practically all instantaneous recorders priced at three hundred dollars or more have both speeds of 78 and 33⅓ r.p.m.

The science of recording is so well advanced today that relatively inexpensive professional recorders will serve speech purposes satisfactorily. Of the various units in a recorder—microphone, amplifier, recording head, turntable, and loudspeaker—the amplifier and the cutting head are most important. As a rule these two units will determine the frequency range of the whole recorder, while the other units are generally good even in inexpensive machines. The manufacturer who knows our needs tries to serve us within reasonable limitations. We get exactly what we pay for, and when we can afford to pay in the thousands we are certain to get a machine that will respond to the highest sibilants ever made by man.

Since it is likely that our appropriations and recording materials may be limited, I should like to discuss the practical matter of what kind of record blank should be used for our different purposes. When transcribing a radio program, as previously remarked, acetate-on-glass should be used, and certainly nothing inferior to acetate-on-metal.

When recording a large group of students, so that they may hear themselves as others do, I would suggest a six- or eight-inch disc, acetate-on-paper. If these are to be played back only once or twice at the beginning of the term and about an equal number of times for the reverse side at the end of the semester, the least expensive blank may be used. Students should not be allowed to make ten- or twelve-inch recordings unless they are so well advanced that they will make very few errors. Otherwise, the strain of concentrating is too much. I permit only those students who are preparing a radio talk or the like to make anything larger than eight inches. I use acetate-on-metal discs exclusively for recordings that are intended to be played back fifteen times or more for diction training. Such recordings should be preserved with the lubricant provided by the manufacturer of the blanks. The lubricant should be spread on sparingly and allowed to dry.

The teacher operating the recorder should try to have things so organized that unpleasant incidents will not occur. He should not only know his students, at least a little, but, above all, he should know how to handle every type individually. A, for instance, has a fine voice. It is a full, rich, mellow instrument, though marred by faulty diction. His interest in speech is lukewarm, because he

is satisfied with his natural gift of a good voice. If he makes a recording that is played back loudly, his "big" voice may add only to his self-satisfaction, and his unfortunate satisfaction may lead to less concern about his faulty diction. The amplified reproduction of his voice may flatter him into believing blindly that he is perfect, and that further work would be a waste of time. That the teacher might have built up his voice on the playback does not occur to the self-satisfied student. Since it is unreasonable to imagine that he will be able to hear more than his own voice at the first reproduction, we can understand why he will boast, "I sound swell." When a teacher knows student and recorder well, he will not make this mistake. Rather than amplify such a student's voice, he will lower the volume a little. Then, complimenting the student on his fine voice, he could emphasize how grand it would sound if the student would apply himself to the speech training more fully and try to correct the faulty diction which is detracting so much from the effect of his voice.

B, on the other hand, has a very delicate voice. It is a thin, bodiless instrument adorned only by excellent diction. She is so diffident and retiring a girl that it is often difficult to hear her. Her first recording must obviously be handled differently from A's. It should be played back a little louder than her speaking voice. If her confidence is built up in this way, the teacher is then able to point out the endless possibilities that she has, provided she be willing to believe in herself. The teacher, in the meantime, should be increasing the volume while complimenting the girl on her good diction. Then, when the student hears her latent possibilities and is made to believe in them, it is certain that she will try to correct her small voice by working for a fuller one.

The need for subterfuge, however, is rare. The truth, as shown by the recording, should suffice in every normal case. But the truth is lessened in effect when we realize that few people really hear themselves even with the assistance of a recording. That is not merely a surprising statement, but a regrettable fact. Students with poor auditory acuity must hear their recordings often and over a long period of time before they can fully appreciate what they are hearing, and can understand what is desirable and what is not desirable in their voices and diction.

In closing it may be stated that those of us who have recording equipment may consider ourselves fortunate, especially if that equipment is new. Those who have not, are advised against acquiring any during the war. In the first place, all recorders that are manufactured nowadays are urgently needed by our government. In the second place, the few machines that are available to the public have risen in price. In the third place, recorders are now being planned and built that will be more efficient than any now in existence. Some will reproduce at the remarkably low cost of ten cents an hour. All machines will be easier to handle and operate, and equalization will be automatic. Some are even being planned with disc and magnetic tape recorders in the one unit.

THE INFLUENCE OF THE FRONTIER ON AMERICAN POLITICAL ORATORY

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SINCE Frederick Jackson Turner's essay on the "Significance of the Frontier,"[1] no student of American history has been unaware of the far-reaching influence that the frontier and the West have exercised on American institutions. Studies of the West in American public address, however, usually have been concerned with the colorful language and bizarre manners of the speakers, or with picturesque settings and interesting anecdotes.[2] The more general treatises have dealt with the West, if at all, as the birthplace of a particular orator or the scene of address of another. On rare occasions only, and then by indirection, it is suggested that the West might have been a significant causative factor in American oratory.

This disregard for the West has been in a large part due to the confusion which surrounds the terms "frontier" and "West." Both of these terms are now applied most frequently to that area between the Mississippi and the Rockies which, the last to yield to the influences of civilization, has been popularized and stereotyped by fiction writers. However, the true *West*, the real *frontier* in American history, was a continually advancing line. At first it lay along the edge of the Atlantic sea coast, then it moved inward to the Piedmont, to the Alleghenies, to the Ohio country, and thence across the river to the plains and again to the mountains. But always it was the *West*, the *frontier*, and always it was distinguished by its disregard for established institutions and by its new and genuine democracy, both of which grew out of the exigencies of the environment. The men and women who inhabited this advancing frontier were in a real sense products of the *West*, whether the West of their generation was in the valleys of the Appalachians or on the high plateaus of the Rockies.

Likewise, many public men thought of as Northern or Southern were more truly Western, and as such reflected the influences of the democratic frontier more than they did any influences derived from a north or south relationship to the Mason-Dixon line. In the light of this concept it is the purpose here to inquire into the extent of the influence of the West in American political oratory.

I. Influence in the Development of Public Address

The Town Meeting. It may at first seem a straining of the point to consider the New England Town Meeting as a product of the West. Yet in a large measure it was exactly that. In early seventeenth century England there was local parish and village government; but, as Cheyney points out, it existed more in the "activity of its officials than in its assembly." In fact, he says, "Vigorous local self-government could not have existed. . . ."[3] The New England town, not provided for in the charter, was extra-legal; it arose because, with the conditions on the frontier, the settlers "at once found it needful to manage their local

[1] Frederick Jackson Turner, *The Frontier in American History* (1920), pp. 1-38; republished from the *Proceedings* of the State Historical Society of Wisconsin, December 14, 1893.

[2] For a recent and very interesting account of the expressive language of the West see Edward Everett Dale, "The Speech of the Frontier," QUARTERLY JOURNAL OF SPEECH, XXVII (1941), pp. 353-363.

[3] Edward Potts Cheyney, *European Background of American History*, 1300-1600 (1907), p. 310.

affairs to some extent by meeting together among themselves."[4] At the town meetings all of the inhabitants had a right to be present and to speak, although not all of them were permitted to vote.

The effect upon public address was two-fold: (1) by reason of town hall discussion and debate, there must have been improvement in speech; (2) and by reason of the opportunity, there must have been a wider participation in public speech than was practiced in the mother country. Thus did the frontier at an early date enter into the traditions of American oratory.

The Concept and System of Representative Government. The right to participate in government which the English had long enjoyed, in varying degrees, was transplanted to America, and every colony in time could boast of a popular assembly elected by qualified voters. The distinctively frontier contribution came in the representative system of government which evolved. Although the original English practice required a member of Parliament to be a resident of the county or borough which he represented, the requirement, as early as the time of Elizabeth, was no longer enforced.[5] But the intense localism of American frontier towns and communities demanded local representation.

What had this to do with public address? It meant that the representatives elected had to champion successfully the interests of their own localities if they were to be re-elected. This in turn meant that they must improve their speaking. Moreover, if these lawmakers were to be re-elected they had *to persuade their constituents* that they had looked after the interests of the home community. The best means of proof was the stump and the platform. The result, as Bryce explains, was "incessant stump speaking."[6]

Opportunities for the Rapid Rise of the Common Man. The democratic spirit of the West, the belief in the right of every man to rise to the full measure of his capabilities, had a profound influence upon orators and oratory. Patrick Henry failed at keeping store and lost his wife's money in a farming venture, but on the frontier of Virginia, with a month's study of "Coke upon Littleton and of the Virginia laws," he appeared before Sir John Randolph and three other members of the bar and obtained a license to practice law. Stephen A. Douglas, seeking his political fortune in Illinois was elected State's Attorney for his district when he was twenty-one, and was appointed judge of the Supreme Court before he was twenty-eight. Lincoln, with almost no formal schooling, gained his experience on the frontier of Illinois. Clay went West in his youth, and was sent to Congress at a tender age. Other examples could be cited—examples of effective speakers, if not great orators, examples of men who represented their people in their state legislatures and in Congress. It was the frontier that gave them to America.

II. Influence on America's Great Orators

It may be granted that the frontier has produced some effective speakers, but how significant a place, how important an influence, has it had on the great orators of the nation? Recently the Committee on Research in American Public Address of the National Association of Teachers of Speech, asked each of a number of the nation's leading historians to submit a list of the outstanding political speakers who, in their judgment, were the "most influential on the course of American history." The results were tab-

[4] James Truslow Adams, *The Founding of New England* (Boston, 1921), p. 153.

[5] James Bryce, *The American Commonwealth*, New Edition (1928), I, 193.

[6] *Ibid.*, II, 864.

ulated, checked against certain other authorities, and classified. In the field of politics and statecraft the following speakers were selected:

Patrick Henry	James G. Blaine
Daniel Webster	William Jennings Bryan
Henry Clay	Woodrow Wilson
John C. Calhoun	Albert Beveridge
Abraham Lincoln	Robert M. La Follette.[7]
Stephen A. Douglas	
Charles Sumner	
William L. Yancey	

An analysis of this list is both interesting and revealing. Two of the men, Sumner and Wilson, were directly influenced but little by the frontier. Four of them, Webster, Blaine, Bryan, and Beveridge, may have been somewhat influenced, but that they are products of the frontier may be disputed with varying certainty. The remaining seven of the thirteen unmistakably bear the impress of the frontier. So let us turn to a more careful consideration of these men who may have been or were influenced by the West.

Orators Indirectly Influenced by the Frontier. Webster was born and reared in the back country of New Hampshire, but despite that fact, says Blankenship, "in his thinking he showed little influence of the frontier. . . . Fundamentally every one of his economic and political doctrines coincided with those held by the industrialists of Massachusetts."[8]

This statement is probably true, or at least very largely true. Other facts, however, should be noted. The first is that Webster, remembered for his Unionism, began his public career as a disunionist, as an advocate of the sovereignty of the state.[9] Why this change from sectionalism to nationalism? Because New England, too, had faced about. New England had changed both because of the rise of industrialism and because of the growing importance of the nationalistic West to Eastern manufactures. The concept of Nationalism, upon which Webster's Unionism rests, arose in a great part from the West. Turner points out that the "legislation which most developed the powers of the national government . . . was conditioned on the frontier."[10] He gives especial emphasis to the tariff which, after all, was immediately responsible for the nullification thesis and for Webster's counter-thesis of constitutional unionism. So in this measure Webster was probably far more influenced by the frontier than by the fact that he was born in an outlying New Hampshire community.

Although Blaine, Bryan, and Beveridge cannot be regarded as direct products of the Old West, nonetheless, they were subjected to the institutions and practices which arose immediately out of the frontier. Blaine, born into a pioneer family which had crossed the Alleghenies to western Pennsylvania, so far showed the stamp of the Western democracy that his political aspirations once led him to declare against a gold standard of exchange. On another occasion he was accused by Eastern papers of wanting to inflate the currency to benefit the farmers.[11] In the large, however, the frontier influence was much less marked in him than in Bryan and Beveridge. Bryan is frequently described as the "orator of the populist revolt," and the Beards say of him that he "flung the gage full and fair into the face of the enemy, naming defiantly those for whom he spoke—the wage laborer, the country lawyer, the cross-roads merchant, the farmer, and the miner—Andrew Jackson's farmer-labor cohorts."[12] Blankenship, accounting the flavor of the Middle West "strong,"

[7] *A History and Criticism of American Public Address* (New York, McGraw-Hill Book Company, now in press), II vols.

[8] Russell Blankenship, *American Literature: As an Expression of the National Mind* (1931), p. 278.

[9] Charles A. Beard and Mary R. Beard, *The Rise of American Civilization* (1930), I, 422.

[10] Frederick Jackson Turner, *The Rise of the New West* (1907), pp. 24, 25.

[11] Beard, *op. cit.*, II, 322, 333.

[12] *Ibid.*, II, 339.

opines that Bryan "could not have been formed in New York, New England, or San Francisco."[13] Beveridge, "plow-boy at twelve, a railroad hand with a section gang at fourteen, a logger and teamster at fifteen," learned his politics from the people, and to them he went with his campaigns. At the early age of thirty-six he was sent to the United States Senate.

It was the West, the New America which had arisen out of the frontier, that made these men and their oratory a possibility.

Orators Who Were Products of the Frontier. The remaining seven orators in the list of the great, more than one-half of America's thirteen most distinguished platform men (as picked by a group of historians), were products of the frontier. The cases of Patrick Henry, of Douglas, of Lincoln have already been instanced. However, it might be well to say a further word about them, especially Henry who is frequently regarded as a Southerner.

Patrick Henry found his way into law because the lax conditions of the frontier made the entrance requirements unexacting; he was precipitated into prominence by a trial which tested the rights of the *frontier* against the Clergy and the Crown. The Clergy had appealed to the Crown to have certain laws of the western Virginia farmers overruled. The Crown sustained the Clergy and the latter went to court to collect money owed them under the ruling. Patrick Henry, as defense attorney, so stirred the assemblage in the court that the parsons who had come to enjoy their triumph fled before the verdict was announced. They were awarded damages of one penny! Henry's eloquence first found tongue over the rights of the frontier.

Douglas is known to posterity because of his connection with the problem of slavery in the territories, and his able defense of his policies in and out of Congress. Lincoln was prompted to come out of political retirement, to run for the Senate, to engage in the debates with Douglas, and eventually to win the Presidency—he was prompted in this return to public life by a Supreme Court decision which was concerned with the problem of slavery on the frontier.

To the casual student of history, Clay and Calhoun may seem to be figures of the South. The historian regards them as arising out of the West, and as reflecting the spirit and wishes of the West.[14]

Clay was born and received his early education in Virginia, but he moved to Kentucky when he was only twenty-two years of age. Turner, commenting upon his Virginia genesis, says, "It is an evidence of the rapidity with which the West stamped itself upon its colonists, that . . . Clay . . . soon became the mouthpiece of these western forces.[15] His first important speech in Kentucky was a denunciation of the Sedition Laws, and by the time he was sent to the Senate in 1806 he had "become typically Western in his point of view."[16]

Calhoun was born into a Scotch-Irish family whose ancestry had drifted down from Pennsylvania into the back-country of South Carolina. Although he was educated at Yale and admitted to the bar at Charleston, he began his practice in his native district. His first fight in the Carolina legislature, in 1808, was for a revision of the representative system so that the uplands would have control of the lower house. This experience "furnished the historical basis for Calhoun's argument for nullification. . . ."[17] In Congress

[13] Blankenship, *op. cit.*, p. 594.

[14] Calhoun, however, shared the change of his community from a status essentially Western to one that was cotton, slaveholding and Southern. See Turner, *Rise of the New West*, p. 183.

[15] Turner, *Rise of the New West*, p. 186.

[16] E. Merton Coulter, in *Dictionary of American Biography*, IV, 173.

[17] Turner, *The Frontier in American History*, pp. 117-118.

he lent his eloquence to the support of internal improvements, warning his colleagues against "a law sordid, selfish, and sectional." Turner says that "this was the voice of the Nationalistic West, as well as that of South Carolina in Calhoun's young manhood."[18]

William L. Yancey was one of the greatest of the South's orators. But as with Clay and Calhoun, he must not be thought of as a product of the South only, for he, too, followed the rapid-rise pattern of so many of the young politicians of the West. In 1837, at the age of twenty-three, he left his beginnings of a law practice in South Carolina and purchased a farm in Alabama. His failure caused him to return to law, and he soon was regarded as a "leading advocate in the state." In 1841, when he was but twenty-seven, and an Alabaman of but four years, he was elected to the legislature. Three years later he went to Congress. Hendrick is of the opinion that the leaders of the Southwest, "this parvenu South, rude in its culture," guided by a spirit of Southern Nationalism, were chiefly responsible for the political break which lead to the Civil War.[19] Whether or not this judgment is correct, it is true that these leaders, and Yancey particularly, demonstrated a pugnacity characteristic of the West.

The last of this group of seven orators, Robert M. La Follette, was born in Wisconsin in a log cabin, in surroundings which still reflected the frontier. As Paxson says, he was "born to the hard labor that went with the pioneer family."[20] Early in his career he was shouting, "Abolish the caucus and convention; go back to the first principles of democracy; go back to the people!"[21] He was a frontiersman both in his breeding and in his doctrine.

If the historians who were consulted are right, if they chose correctly the thirteen greatest political orators whom America has produced, then the influence of the frontier is significant, indeed.

III. Influence on the Subject Matter

Without the verdict of historians as to which they regard to be the great debates and the great orations of American history, one cannot treat the topic under discussion with the same confidence that he might approach the preceding one. The rhetorical critic who studies the collections of great speeches, will find them not too reliable as a guide. There were too many factors which had governed the choice: length of the speeches, desire to represent periods of history, to illustrate issues of history, to illustrate types of rhetoric, etc. The same shortcoming Hellman admits to be true of his otherwise excellent compilation.[22] This portion of the paper, therefore, will not attempt a comprehensive consideration of the influence of the frontier on the subject matter of American oratory; rather, it will be devoted to a few examples that illustrate how the frontier has contributed to some of the great oratory.

Webster-Hayne Debate. The congressional oratory most familiar to Americans is the Webster-Hayne debate. Webster's part in it is usually regarded as the most effective speech of his career. It is described by Beard as "an oration which has by general consent taken its place among the masterpieces of all time."[23]

It is hardly necessary to point out that this debate was occasioned by issues of the frontier, that the resolution before

[18] Turner, *Rise of the New West*, p. 186.
[19] Burton J. Hendrick, *Statesmen of the Lost Cause* (1939), p. 45.
[20] Frederick Logan Paxson, in the *Dictionary of American Biography*, X, 541.
[21] Beard, *op. cit.*, II, 555.
[22] Hugo E. Hellman, "The Greatest American Oratory," Quarterly Journal of Speech, XXIV (1938), pp. 36-39.
[23] Beard, *op. cit.*, I, 564.

the Senate, which had been introduced by Senator Foote, dealt with the public lands. The Webster-Hayne portion of the debate was not directly to the resolution, but it was vitally concerned with the relation of both East and South to the West.

Lincoln-Douglas Debates. The most famous extra-congressional debates in American History are the Lincoln-Douglas debates of 1858. As for its significance to Lincoln, Milton credits it with making a famous man out of the "local Republican politician";[24] and one of Lincoln's biographers writes:

> Lincoln had performed . . . a work of intellectual merit beyond the compass of any American statesman since Hamilton; moreover . . . there had been great results; for, first, the young Republican party had not capitulated and collapsed, and then, the great Democratic party . . . was split clean in two.[25]

The significance of the debates is rarely questioned, and the fact that the issue was the status of slavery in the territories is generally known, but that the *West* was a causative factor is too frequently ignored.

Crime Against Kansas. Of the thirteen outstanding political speakers mentioned above, two, Charles Sumner and Woodrow Wilson, were conceded to have been subjected to little or no direct influence from the frontier. However, Sumner's *Crime Against Kansas* was probably his outstanding effort. He himself termed it "the most thorough philippic ever uttered in a legislative body," and Smith agrees that it "very nearly merited the name he attached to it."[26] Strange irony! The New Englander, born and bred in Boston, schooled in Harvard, is best remembered for a speech concerning the frontier!

The Irrepressible Conflict. William Henry Seward is not usually considered as one of America's greatest political speakers; he is not treated in Lorenzo Sears' *History of Oratory*, Warren Choate Shaw's *History of American Oratory*, or the forthcoming volumes on *A History and Criticism of American Public Address* that are being published by the Committee on Research in American Public Address of the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH. He is only casually mentioned in Platz' *History of Public Speaking*. His biographer candidly admits that he was not regarded as an "orator,"[27] yet his two speeches, *The Higher Law* (1850), and *The Irrepressible Conflict* (1858), are widely known and have a recognized place in American history and oratory. They are, for example, two of the speeches chosen by Tanquary in his study of the historical significance of American crisis orations,[28] and *The Irrepressible Conflict* ranks among the first twenty of the great American orations as compiled by Hellman.[29] Both of these speeches were concerned with problems arising out of the frontier.

A cursory survey of collections of orations, however unreliable, shows a surprisingly large number of titles which are related to the West. Why should the frontier be so prominent in America's great speaking? Because great speaking arises out of conflict, and America has from the beginning been the arena of political conflicts, many of which sprang up in the West. It is small wonder, then, that the subject matter of much of

[24] George Fort Milton, *The Eve of Conflict: Stephen A. Douglas and the Needless War* (Boston, 1934), p. 315.

[25] Lord Charnwood, *Abraham Lincoln* (1917), p. 161.

[26] Theodore Clarke Smith, *Parties and Slavery, 1850-1859* (1906), p. 156.

[27] Frederic Bancroft, *The Life of William H. Seward* (1900), I, 190.

[28] Grafton Pettis Tanquary, "Crisis Orations: A Study of the Historical Influences of Certain Selected American Orations, 1830-1861." Unpublished Doctor's dissertation, The University of Southern California, Los Angeles, 1936.

[29] Hellman, *op. cit.*, p. 37.

America's great political speaking has been related to the frontier.

IV. Contribution to the Distinctive Qualities of American Public Address

Are there qualities in the political speech which may be regarded as distinctively American? And if there are such qualities, what factors are chiefly responsible in producing them? Both of these questions are difficult to answer. They require generalizations which, applied to individual orators, oftentimes are not warranted. Again, it is easy for an American to assume that his practices are different from those of other peoples, and therefore, distinctive. However, one may, with reservation, advance some traits which appear to be essentially more American than European.

1. *Stump Oratory.* The rise of stump oratory to meet the political needs of the frontier and of American representative government has been mentioned previously. Murray's *New English Dictionary*, in defining stump, says that it is "chiefly U.S." Bryce describes the sphere of the American politician as "the stump and the committee room," and contrasts the practices of the member of Parliament and the member of Congress. He says that it is common for the former to address his constituents at least once a year to *explain* his own speeches and votes during the year, but that in America, the practice is for the representative to address his constituents only during the election campaigns, and that "*stimulation*, and not instruction or conviction, is the aim."[30] Moreover, the American politician is not ordinarily limited to *one explaining* speech! Stephen A. Douglas in the campaign of 1843, which won for him the nomination for Congress, addressed public meetings on forty successive days![31] Albert J. Beveridge, participating in every campaign for fifteen years, "stumped the state from end to end."[32] Hiram Johnson's phenomenal rise in American politics was based upon the time-honored precept, "go to the people," a fact which, together with Johnson's pugnacity, lead one commentator to say that the Californian had a "wild-and-wooliness such as is commonly associated with our Western frontiers."[33]

For the tradition of stump speaking, then, America is indebted to the frontier.

2. *Greater Demagogic Appeal.* Since the American politician turns to the stump to assure his continued status, and since the people are the determiners of that status, it would seem to follow that his speeches would be designed to influence those people. Such design might easily lead to demagoguery—and certainly no thinking American would hesitate to say that it does! Funk and Wagnalls' dictionary, reflecting the prevailing American opinion, goes right to the point in definition: a demagogue, it says, is "one who leads the populace by pandering to their prejudices and passions; an *unprincipled politician*." [Italics mine.] The Murray dictionary employs almost identical language, *but* does *not* use the word "politician."

The political convention is an apt illustration. Since the advent of the radio, the average, phlegmatic, stay-at-home citizen has been amazed to listen to the emotional enthusiasm and low intellectual level of appeal which mark both the addresses and the response of the delegates. Bryce writes of the men chosen to address the conventions:

> They have learned how to deck out commonplaces with the gaudier flowers of eloquence; how to appeal to the dominant sentiment of the moment: above all, how to make a strong and flexible voice the means of rousing enthusiasm. They scathe the op-

[30] Bryce, *op. cit.*, II, 234, 866.

[31] Allen Johnson, in the *Dictionary of American Biography*, V, 398.

[32] James A. Woodburn, in the *Dictionary of American Biography*, II, 231.

[33] "Borah and Johnson, Disturbers of the Senatorial Peace," *Literary Digest*, 60:24, August 22, 1919.

posite party by vigorous invective; they interweave stories and jokes with their declamatory passages so as to keep the audience constantly amused. They deliver contemptible clap-trap with an air of hearty conviction.[34]

This style of public address originated on the stump, and differs markedly from that of the English politician who has received his training in Parliament.[35]

Although it is dangerous, with the rise of Hitler and Mussolini, to generalize too freely, it would seem that this type speaking, this rabble-rousing, so far as America is concerned, found its roots in the frontier, and, at least for many decades, was more American than European.

3. *Wider Participation.* There is little direct evidence, but one suspects that the democratic institutions of America and the practices of the frontier have effected a much wider participation in public speech by Americans than is true in other countries. A century ago de Tocqueville pointed out that the American representative system of government prompted more speeches in legislative halls than was the practice in other countries. The reason, he said, was that the representatives, if they wished to be re-elected, had to prove to their constituents that they had been active in behalf of their constituents. The consequence frequently was debate of very low quality.[36] Nor was this much speaking limited to lawmakers. Bryce says that early Americans, because of their democratic institutions, had much more practice in public speaking than did Europeans. However, he believes that with the rise of democracy in Europe, this difference no longer exists.[37] In America the frontier was the significant factor in encouraging wide participation in speech.

V. Conclusion

Recognizing freely that political forces are complex and that other factors have operated on American political oratory, it is nevertheless true that the flavor of the frontier is strong in the institutions which have augmented the growth in excellence and universality of American political address; that the blood of the frontiersman runs warm in the veins of the oratorical greats; that the subject matter of American debates smacks unmistakably of the pugnacity of the West; and, finally, that America's demagogic politicians are rooted deep in the frontier and its recognition of the equal rights of man.

[34] Bryce, *op. cit.*, II, 865-866.
[35] *Ibid.*, II, 234.
[36] Alexis de Tocqueville, *Democracy in America*, Translated by Henry Reeve. New Edition (1889), II, 83-84.
[37] Bryce, *op. cit.*, II, 862.

JAMES OGILVIE, AN EARLY AMERICAN TEACHER OF RHETORIC

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AMONG the young Scots who flocked to the United States after the Revolution few are inherently more interesting than the almost entirely[1] forgotten James Ogilvie. Although as an individual he was eccentric and egocentric to the verge of the ridiculous, in his profession as teacher and orator Ogilvie exercised a broad and serious influence in the development of our new national life. George Ticknor[2] and Washington Irv-

[1] There are biographical sketches of Ogilvie in the *Dictionary of National Biography*, the *Dictionary of American Biography*, and R. B. Davis' *Francis Walker Gilmer: Life and Learning in Jefferson's Virginia* (Richmond, 1939).

[2] George S. Hillard, *The Life, Letters, and Journals of George Ticknor*, 2 vols. (Boston, 1876), I, p. 8.

ing[3] listened to him with respect, and the latter became his personal friend. Two generations after Ogilvie's death, Irving's nephew and biographer remarked[4] that the Scot's influence was still felt in American oratory and declamation. From Massachusetts to Georgia, from the Atlantic coast to the wilds of Kentucky, Ogilvie lectured to youthful and adult America. In New York, Francis Jeffrey, visiting[5] European celebrity and "master-critic of the Edinburgh review," professed himself impressed by the orator. In Virginia, Thomas Jefferson sent Ogilvie an elegant set of Cicero in appreciation of one particular oration. And in South Carolina he had even more triumphal success, though followed by disappointing failure.

Ogilvie arrived in America about 1794, before he was twenty. For fifteen years, in his own phrase, he "consumed the flower of [his] youth"[6] in educating the youth of Virginia. After conducting two academies in small villages, he established under the patronage of Jefferson a school in Albemarle county near Monticello. Among his pupils there were William Cabell Rives, later United States Senator and Minister to France, and Francis Walker Gilmer,[7] Jefferson's emissary to Europe to collect the first faculty for the University of Virginia. Despite the friendship of Jefferson, Ogilvie found the life of a country school master much too arduous, and after a few years moved on to Richmond. According to his own account,[8] he had labored from dawn until midnight in his teaching and in preparing lectures for public exhibitions on subjects of moral or timely interest.[9]

In the Virginia capital there were more students, and more opportunities to indulge the pleasure of hearing his own voice before audiences of the elegant and the intellectual. Among the pupils of this period were boys who became in time a governor of Florida, a United States senator, a congressman, a general, a commodore, and a well-known editor.[10] Ogilvie took his flock to hear Burr's trial, and he himself with his charges gave a public exhibition in the state capitol. But his disgust for scholastic drudgery increased, and with it his "passion for the cultivation and exhibition of oratory, gained strength."[11]

A grandiose scheme, the direct outgrowth of the encouragement he had received in his local oratorical efforts, began to form itself in his mind. It was a plan for the mass education of America in and through "eloquence." Though at least one sensible Richmond friend attempted to dissuade him, he was not to be turned aside. By 1808 he had severed local connections and had made definite plans for activity in a larger theater.

He wished to tour the principal American cities, giving before enlarged audiences his "original" lectures and occasional declamations. Typical subjects were "National Education," "Progress of Civilization," "Usury," "Utility of Public Libraries," "Duelling, Gaming, Suicide, and War," "Beneficence," "The Press, or the Invisible Judge," and "an elaborate criticism on the letters of Junius."[12] In setting out, he rather shrewdly formulated for himself five

[3] R. B. Davis, "James Ogilvie and Washington Irving," in *Americana*, XXXV, no. 3, pp. 435-458 (July 1941).

[4] Pierre M. Irving, *The Life and Letters of Washington Irving*, 4 vols. (1863), I, p. 369.

[5] *Gilmer, op. cit.*, p. 381, letter from Ogilvie to F. W. Gilmer, Feb. 4, 1814.

[6] *Ibid.*, pp. 25-26, letter from Ogilvie to Gilmer, May 23, 1812.

[7] *Gilmer, op. cit.*, pp. 10, 13, 22-27.

[8] "Supplementary Narrative," pp. v-vii, in Ogilvie's *Philosophical Essays* (Philadelphia, 1816). This autobiographical account will be hereafter referred to as "Narrative."

[9] "Narrative," pp. vii, liii.

[10] Cf. the article by a pupil of Ogilvie's (signed "H. of Richmond"), "Recollections of the Late James Ogilvie, Earl of Findlater," in the *Southern Literary Messenger*, XIV, pp. 534-537. Ogilvie had between forty and fifty pupils when he gave up this school.

[11] "Narrative," p. ix.

[12] The first six of these topics are mentioned in "Narrative," p. liii; the latter two in a letter to Gilmer, in *Gilmer, op. cit.*, p. 381.

cardinal rules of conduct:

First, he would disconnect himself from political patronage.[13]

Second, he wished to avoid all topics that excite the proverbially inexpiable "odium theologicum," the polemical rancor of religious controversy.[14]

Third, his subjects should be fitted to interest intelligent persons of all classes and denominations—especially subjects such as would attract "ladies of intelligence and taste."[15]

Fourth, "he determined in selecting the subjects of his orations; in the embellishments of his rhetoric; in his costume, in the form and decorations of his rostrum, and in the style of his elocution; to conform *boldly* to the deliberate dictates of his judgment, and to yield promptly to the impulse of his feelings: under the full persuasion, that the judgment and taste of his intelligent auditors, and the censorial criticism of a free press, would detect, expose, and punish any extravagance or impropriety into which he might be betrayed—"

Fifth, and finally, to take every opportunity to use the rostrum to improve public utility and beneficence, to "auspicate the introduction of a species of oratory, which is destined to spring up indigenously and flourish in the American republic."[16]

Armed with his five precepts and perhaps a dozen well-memorized orations, he ventured forth. Beginning at Staunton, Virginia, and progressing through Washington and Baltimore, he reached Philadelphia, where he was well received by the fashionable and the literary.[17] In New York he became a principal attraction, petted by ladies and lionized by the lesser literati.[18]

In the spring he continued into upper New York and New England, speaking in Albany, Providence, Newport, Newburyport, Boston, and other cities. Swinging south again, he lectured in Fredericksburg, Richmond, and Petersburg in Virginia, Charleston and Columbia in South Carolina, and Savannah in Georgia.

After a second excursion through this circuit, his repertory and his health were somewhat the worse for wear. This was the opportune moment, he felt, for putting into practice the doctrines of his two great mentors, Rousseau and Godwin. He decided to visit the Western states, particularly Kentucky, and live as a simple child of nature in a log cabin.[19] Incidentally, of course, he would replenish his stock in trade by reading, by memorizing, and by practicing his gestures.

Ogilvie's letters[20] from Kentucky in 1812-1813 give interesting sidelights on frontier history as well as on the writer, but they do not particularly concern us here except in one particular. He did give two orations before the regiment of volunteers proceeding to Fort Vincennes —with what effect we are left to imagine.

In 1814 Ogilvie emerged from the wilderness with something more than new orations. Moderate success in earlier efforts, fertilized and developed by his own ego, had produced another new idea. People had listened to his eloquence, had been temporarily stirred and inspired by it, but had insufficiently appreciated oratory as an art or as means of national education. He determined to prepare a course of "Lectures on Oratory, for the purpose of being delivered to successive

[13] This was especially wise. Later he was to have friends North and South representing both of the major political divisions.

[14] Despite this rule, he got into trouble on this score in Philadelphia when he aired his Godwinian views ("Narrative," pp. xxiii-xxvii.)

[15] He became an ardent advocate of female education.

[16] "Narrative," p. xvii.

[17] *Ibid.*, pp. xxiii-xxvii.

[18] Cf. [John Rodman's] "Fragment of a Journal of a sentimental philosopher, during his residence in the city of New-York . . . ," (New York . . . E. Sergeant, 1809). This is a scurrilous satire on Ogilvie.

[19] "Narrative," p. xxxiv.

[20] Davis, *Gilmer*, pp. 376-377. Ogilvie to Gilmer, Feb. 1813.

classes, formed in the colleges and principal cities of the United States."[21] These lectures were to be accompanied by regular exercises in composition, criticism, "and above all, ELOCUTION."

As the "theater of his first systematic effort as a teacher of oratory," Ogilvie selected the College of South Carolina. He had shown a personal interest in this institution many years before he had come into actual personal contact with it, for he had been a self-announced[22] candidate for its presidency.

His reasons for his choice he now states very frankly. On his first forensic excursion through the country, he had spent a short time in Columbia and had been received very cordially[23] by President Jonathan Maxcy and by the students. The offer of the college chapel for his two orations in Columbia was gratefully accepted. Students (who were admitted free) crowded to hear him, probably partially for reasons of curiosity or the real need of entertainment, but primarily because of a genuine interest in his method and subject. So successful were the two lectures planned, that he gave a third. After delivering it,

> . . . as he was crossing in front of the college, he was surprised by the sudden bursting forth of lights: on looking back, he beheld the windows of the college, and of the house of President Maxcy, brilliantly illuminated, —and over the door of the Chapel, a transparency, exhibiting the American eagle, bearing in her talons the narrator's name.[24]

Remembrance of this experience most gratifying to one who fed on praise, and of the friendliness of President Maxcy, determined the site of his endeavours. Soon after his return to the coast from Kentucky, he revisited Charleston (probably by boat), and after a few days there journeyed on to Columbia. He took the earliest opportunity to lay his proposition before the Faculty and Trustees of the College. This was probably in December 1814. The reception was favorable, according to both Ogilvie and the Faculty, for on January 26, 1915,

> The President mentioned to the Faculty that, at a meeting of the Trustees yesterday, they had made an arrangement with the celebrated Orator, Mr. Ogilvie, to instruct a portion of the students in Rhetoric &c, and that they requested the concurrence of the Faculty in the same. Upon consideration the Faculty determined to give their assent. . . .[25]

Following Dr. Maxcy's advice, Ogilvie had printed a short prospectus of the nature and object of his course of lectures. Compensation was to be moderate; Ogilvie held that although at times "pecuniary emolument" is all important, such motives never prompt generous or magnanimous actions.[26]

His prospectus[27] gives us in outline the procedure he put into practice:

> MR. OGILVIE proposes to deliver in the college of Columbia a course of LECTURES on Rhetoric, accompanied by occasional exercises in criticism and composition, and constant exercises in elocution, provided two classes can be formed from amongst the students . . . a Senior and a Junior class. The attention of the Senior class will extend to every part of the course. The attention of

[21] "Narrative," p. liii.

[22] Jefferson to Ogilvie, March 17, 1804 (cf. *Bulletin of the Bureau of Rolls and the Library of the Department of State*, 1894, 1895, 1903, nos. 6, 8, 10, series 1 and 2; also Ogilvie to James Madison, March 9, 1806 (cf. *Bulletin of the Bureau of Rolls*—, no. 4, March 1894, pp. 558-559 for Ogilvie—Madison correspondence). Ogilvie asked and received Jefferson's assistance.

[23] "Narrative," p. liv. Ogilvie testimony is supported by later records of the Faculty and Board of Trustees of the South Carolina College (cf. below).

[24] "Narrative," p. liv.

[25] "Minutes of the Faculty," South Caroliniana Library, University of South Carolina.

[26] It may be noted in passing that there is every indication that he was generous and charitable. His lecture on "Beneficence," though undoubtedly good advertising, always earned a hundred or more dollars, which amount was turned over to the orphanage or other eleemosynary institution in the city in which he was lecturing (cf. letter to the Directress of the Richmond Orphan Asylum, July 1814, Stauffer Collection, New York Public Library, appropriating $105 to that institution; or the list Ogilvie gives in "Narrative," pp. xxxiv-xxxv; or William Crafts, *op. cit.*, comment). President Maxcy said that Ogilvie received for all the lectures at the South Carolina College only as much as he usually received for one lecture (letter to Messrs. Faust, July 11, 1815, "Narrative," p. cix).

[27] "Narrative," pp. civ-cvi.

the Junior class will be confined to exercises of elocution only. . . .

He would deliver two lectures each week himself, from the beginning to the end of the course (March 1 to June 30) and would devote an hour and a half each evening to exercises in elocution. At the expiration of the course, the trustees, parents, and public were to be invited to an examination and exhibition which would enable them to determine the benefits the students had derived from the undertaking.

There were to be a maximum of twenty and a minimum of twelve in the Senior class, and a maximum of fifty and minimum of twenty in the Junior class. At the conclusion of the course, Seniors were to pay as fees twelve dollars, Juniors six dollars.

> Students in the college of Columbia, betwixt fifteen and eighteen years of age, who possess ingenuous and amiable dispositions, and are capable of close and persevering application, who look forward to legal or political pursuits, are earnestly and affectionately invited to become members of his senior class.

Ogilvie urged all prospective enrollees to discuss the matter with parents or guardians as well as professors before committing themselves. He himself went on to Charleston while they were making up their minds.

Despite the fact that this invitation was to hard work, at least[28] the minimum was obtained immediately, for the classes were begun in March, and by April 26 the Minutes[29] of the Board of Trustees note that

> Mr. Ogilvie is carrying into effect the course of instruction in oratory approved by the Trustees. His lectures appear to have excited in his pupils a laudable emulation to excel. His exertions are indefatigable and promise much benefit to the College.

With one or two "melancholy exceptions," the class showed remarkable ability and industry. Attendance was voluntary, and Ogilvie was never a teacher who relied on strict discipline to maintain the attention of his pupils. During the two "lectures" given each week, Ogilvie presented first a series of question problems, and then the answers to the questions; these were followed by a restatement and amplification of these answers by the pupils, the stronger aiding the weaker. The result, the instructor reported, was "steady attention."[30]

Nearly three hours each evening except Sunday were devoted to exercises in elocution. On Sunday afternoon Ogilvie spent an hour instructing a small group of prospective clergymen to read with propriety "one of the finest pieces of composition in any language, (but unless well read, intolerably tedious,) the English episcopal service."[31]

On Wednesday evenings members of the classes recited select passages in prose or verse from the works of eminent authors. These were public sessions, held in the Chapel, and attended by large audiences of the students and townspeople. Ogilvie's only objection to these gatherings was the unintelligent applause of the citizenry, who were only faintly enthusiastic when a passage from *Paradise Lost* was rendered superbly, but burst into thundering plaudits when a young malapert recited Merrick's *Cameleon* with some spirit.[32]

Beginning on Monday morning, June 26, and then for two or three successive evenings the "Final Examination and Exhibition of Mr. Ogilvie's Senior Class,

[28] A letter from the faculty of the South Carolina College says he had at first twenty, then nearly thirty, in each class ("Narrative," p. cx).

[29] "Minutes" in the Treasurer's Office, University of South Carolina. The date appears here erroneously as 1816 instead of 1815.

[30] "Narrative," p. lvii.

[31] "Narrative," p. lvii.

[32] *Ibid.*, p. lxi. There is an amusing note in pencil in the University of South Carolina copy which denies Ogilvie's assertion that the audience failed to applaud the Milton heartily. Ogilvie's printed note here is interesting also in connection with this incident.

in the College of Columbia" were held. The examination embraced an analysis of all the elementary parts of the course of lectures he had delivered. It was followed by the evening sessions, at which each young gentleman pronounced original specimens of composition from the rostrum.[33] Their subjects are of some interest:

[First evening]

1 Moral analysis of Gray's Ode to Adversity .....Mr. Baker
2 On the Utility of Public Libraries .....Mr. Bevan
3 On Criticism .....Mr. Buist
4 On Female Education ....Mr. Winston
5 Character of Cicero .....Mr. Gourdin
6 On Elocution .....Mr. Johnson
7 On Ridicule .....Mr. Pickens
8 On the benefits to be expected from a cordial cooperation of the Senior Students with their instructors, to discountenance and suppress immorality and vice .....Mr. M'Colough

[Second evening]

1 On Glover's Leonidas .....Mr. Barker
2 On Oratory .....Mr. Boylston
3 On pulpit oratory .....Mr. Gilbert
4 On honour .....Mr. Elliott
5 On the importance of chemical science .....Mr. Porter
6 On a passage from Telemachus .....Mr. Maxcy
7 On patriotism .....Mr. Simmons
8 Are friendship and patriotism compatible with justice? ....Mr. Wardlaw

[Third evening]

1 On a passage from Byron's Childe Harold .....Mr. Folker
2 On politeness .....Mr. Mauger
3 On free discussion .....Mr. Taylor
4 On academic order .....Mr. Holloway
5 On the press .....Mr. Bird
6 On envy and emulation ..Mr. Inglesby
7 On the pleasures of literature and sense .....Mr. T. Gourdin
8 Valedictory .....Mr. Smith

At the close of the final exhibition one of the students, in a "graceful" speech, and in the name of the class, presented to Ogilvie a gold medal. Afterwards, whenever he spoke from the rostrum, the orator wore it suspended about his neck.

The next step in Ogilvie's plan followed logically: "the establishment of professorships of oratory in the colleges, and the erection of spacious and magnificent halls in the principal cities of the American republic."[34] Feeling that he had amply proved the practicability of courses in eloquence in the colleges, Ogilvie resolved at once to approach the political leaders in South Carolina on the question. First he secured very complimentary letters[35] concerning himself and his work at the South Carolina College from President Maxcy, the Faculty, and the Board of Trustees. Next he attempted to clinch the matter by overwhelming the legislature through his own eloquence.

Ogilvie states[36] that he gave an elaborate oration illustrating the benefits of his proposals before the legislature of South Carolina. *The Journals of the House, South Carolina, 1815*,[37] show that this assertion is only partially true:

> On motion of Mr. Huger, Resolved, unanimously that Mr. Ogilvie be allowed the use of the Representatives Chamber on tomorrow for the delivery of an Oration.

Undoubtedly many, perhaps most of the legislature were present, though unofficially, on this occasion. Ogilvie stated "delicately" that he was not a candidate for the proposed oratorical professorship. Even if it were established at a salary equal to that of the president of the college, and if he were unanimously elected to the chair, he would still have to decline the invitation because of other plans already made.[38] Besides the professorship he proposed a building which

[33] *Ibid.*, p. cviii.

[34] "Narrative," p. lxii.
[35] "Narrative," pp. cix-cxiv.
[36] *Ibid.*, p. lxv.
[37] Pp. 80, 83. The date is December 8, 1815.
[38] He planned to return to Great Britain. His sincerity here cannot be seriously questioned, for he had already announced to his friends that he proposed to return to his native land the following year (1816). He did leave America in 1816.

might be used for forensic purposes by state, city, and college.

Despite his own enthusiasm and the approbation of at least certain[39] of his audience, the legislature took no action on the matter. Desperately disappointed, the sensitive orator was plunged into what he called a "sullen misanthropy." Only one thing alleviated his pain—that General Wade Hampton generously[40] offered to finance the creation of an independent college of oratory in Columbia.

Hoping against hope that the legislature would act, Ogilvie remained in South Carolina for several months longer. To relieve his despair he undertook a class for girls in Charleston, but at the end of its term he found the public and legislature still apathetic. He turned North again to complete his arrangements before leaving this country. He had not given up, however, for at the time of the publication of his essays and autobiography, late in 1816, he planned[41] to visit the cities of New York, Boston, Baltimore, and Washington to give speeches on founding his halls of oratory —even to try Philadelphia again—and finally to sail[42] from the port of Charleston so that he might make one more appeal to the patriotism and public spirit of the South Carolinians.

A picture of Ogilvie may be a composite of his own writings and the comments of his friends and enemies. "Sentimental philosopher"[43] he certainly was. "Godwinian," "metaphysician," "lesser realist," he was all these with much else thrown in. Though a friend of Thomas Paine, William Godwin, and Thomas Jefferson, Ogilvie took care to avoid whenever possible any situation in which he might have to express his opinions on religion.[44] Though accused in Virginia[45] and New York[46] of Godwinism, there is no indication that he ever made a slip in South Carolina. On the contrary, authorities[47] of the South Carolina College testify to the sound "morality" and training in Christian ethics which he gave his students.

As a teacher he must have been unusually effective. Gilmer, one of his few pupils in the Albemarle school, was later called by Jefferson "the best educated subject we have raised since the Revolution."[48] His Richmond pupils, as we have seen, distinguished themselves in various pursuits. One of them, writing[49] in the *Southern Literary Messenger* in 1848, says that Ogilvie exercised an important influence on the young men of the period in Virginia. He comments on his former tutor:

> Ogilvie inspired me with new desires. He touched some sympathetic chord which instantly responded, and from that moment I felt that there was a divine spark in the human mind, at least in mine, which might be fanned into flame and which was infinitely of more value and of more enjoyment, than the mere pleasures of sense.

The Board of Trustees of the South Carolina College in their letter[50] concerning his work in that institution com-

[39] Judge Johnstone, particularly, hoped to see the proposal carried out eventually.

[40] This is Ogilvie's own statement ("Narrative," pp. lxxxviii-xc), but there seems no reason to doubt him. He declined the offer because the one condition was that he himself accept the directorship.

[41] "Narrative," p. lxxxvi.

[42] Ogilvie died in 1820. In England and Scotland he had renewed his friendship with Washington Irving and William Godwin, and delivered very successfully a number of orations in major cities of Great Britain. Invited to lecture before the Surrey Institution, and quite overcome with the honor, he failed miserably in his single appearance. About the same time the suit he had entered for the vacant earldom of Findlater failed. Worn out with nerves, laudanum, and disappointment, he took his own life. "Suicide" had always been a favorite theme in his orations (cf. Davis, "James Ogilvie and Washington Irving," and Josiah Morse, "James Ogilvie," in *D. A. B.*).

[43] Cf. [Rodman's] "Fragment," *op. cit.*; Ogilvie's *Essays*, *op. cit.*; Riley's *American Philosophy*, *op. cit.*; and Davis' "James Ogilvie and Washington Irving," *op. cit.*

[44] "Narrative," pp. xxii-xxvii.

[45] Davis, *Gilmer*, *op. cit.*, p. 25 note.

[46] [Rodman's] "Fragment," *op. cit.*

[47] "Narrative," p. cxii, letter from Board of Trustees.

[48] Davis, *Gilmer*, *op. cit.*, introductory page.

[49] "H. of Richmond," XIV, September, pp. 534-537.

[50] "Narrative," pp. cxi-cxii.

ment on his method; *e.g.*, the question given at the end of each lecture embodying the principal points discussed, and the fact that the answers had to be returned in writing to Ogilvie, etc.

> . . . His mode of lecturing, we conceive, deserves peculiar attention. It is singularly calculated to awaken and keep alive curiosity; to exercise not only the faculties of the intellect, but the best affections of the heart. This has been fully proved by his having been able to induce the class to exert their minds with unabated energy during three hours at every lecture. . . . We have never known an instructor who possessed in an equal degree the talent of exciting the enthusiasm for literature [as well as oratory]; an enthusiasm, which we flatter ourselves will produce effects beneficial to the college and the country. . . .

Of Ogilvie as a public speaker there is more divergence of opinion. His affected gestures, his white toga worn on the rostrum, his unnaturally deep tones, are ridiculed or at least deplored by several contemporaries.[51] Certainly his appearance was unusual.

> His tall, slender figure—his diffidence, which was awkward, because it was embarrassed—his sepulchral voice, with its unusual cadences, bring him forcibly to the imagination of all who have seen him.[52]

E. T. Channing, in an acute criticism[53] of Ogilvie's essays, comments on Ogilvie's "fine recitations and rather indifferent discourses" and concedes that "he has some essential qualifications of an orator," though with a touch of Bostonian superciliousness Channing adds that "he had indeed a little the air of an adventurer." Channing concludes that the orator lacked simplicity, calmness, and directness in writing and speaking.

John Rodman, New York *litterateur* who hated Ogilvie is naturally very unfair in his criticisms. He does, however, give[54] a clue to Ogilvie's forensic method by putting a satirical definition of "eloquence" into the mouth of the character representing the orator:

> Eloquence may be defined to be *the faculty of amalgamating, combining and arranging the ideas, thoughts and language of different authors, and delivering the result with suitable gesticulations.* . . .

Yet one remembers that this very satire was written in a burst of pique because Ogilvie had throngs of admirers among the intelligensia of New York and Boston. Washington Irving, admitting many defects in Ogilvie's style, also felt[55] its many beauties. As we have mentioned earlier, such men as George Ticknor, Francis Jeffrey, and Thomas Jefferson had admired his powers.

The effect of Ogilvie's labors with the South Carolina students is hard to measure, but there are indications that it was far-reaching, perhaps enormous. Of the two dozen young gentlemen who delivered their orations á la Ogilvie at the special exhibitions of 1815, more than half became lawyers, four or more became physicians, and at least one became a clergyman.[56] One became a historian of Georgia,[57] another a governor of Mississippi,[58] another a member of Congress,[59] and several were distinguished jurists.[60] As just indicated, by no means all of them remained in South Carolina; many a county court of the new frontier, several state and territorial legislatures probably saw the methods of

[51] Cf. Crafts, "The Late Mr. Ogilvie," *op. cit.*, p. 279, and [Rodman,] "Fragment," *op. cit.*, pp. 8, 32.
[52] Crafts, *op. cit.*, p. 279.
[53] *North American Review*, IV, pp. 378-408.

[54] "Fragment," *op. cit.*, pp. 31ff. In the mock-valedictory of Ogilvie to his followers, Rodman has the orator tell them not to bother about brains or ideas—"*gestures* are the only important things in giving your addresses."
[55] "The New-York Review" (New York, 1809), p. 118. An "anonymous" pamphlet (cf. "James Ogilvie and Washington Irving," *op. cit.*).
[56] I am indebted to Professor Edwin L. Green, historian of the University of South Carolina, for this information concerning the alumni.
[57] Joseph V. Bevan.
[58] Fountain Winston.
[59] Ezekiel Pickens.
[60] Among them David L. Wardlaw and Ezekiel Pickens.

the peripatetic orator practiced years after Ogilvie was dead.

Of course Ogilvie was as much a product of his age as he was a maker of it. Raw America, with little time for the more subtle literary arts, and supremely interested in politics, saw "eloquence" as the means to a limited aestheticism and to practical politics at the same time. What literary abilities the nation did possess more often found outlet in eloquence than in poetry or the essay.[61] The magazinists talked of the rules of oratory, and the most famous "English composition" text-book of the day, Blair's[62] *Lectures on Rhetoric*, concerned itself to a very great extent with the rules of spoken address.

In the first quarter of the nineteenth century America had great themes for forensic effort, but despite universal interest and the text-books there was little training in how to present these themes. Ogilvie filled a need; in what manner and degree he filled it we have seen. Every major American city, the new frontier, and several groups of impressionable students had observed him in action. A few discerning friends[63] saw him as "that wonderful example of the solemn comical"; unfortunately for our forensic history, too many saw him as the solemn wonderful. These latter gazed upon the white-togaed orator of rolling sentences and magniloquent gestures with respectful admiration.

[61] George F. Whicher, "Early Essayists," *Cambridge History of American Literature* (New York 1933), I, pp. 233-244.

[62] A compatriot of Ogilvie.

[63] William C. Preston, U. S. senator and president of the South Carolina College, in a letter of 1852 (New York Public Library Manuscript Collections) to his old friend Washington Irving, uses this expression in regard to Ogilvie. It is curiously similar to Irving's elsewhere (cf. *New-York Review*, *op. cit.*, pp. [117-118]), though both admired certain of the orator's abilities.

LOWELL THOMAS

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ONLY a clairvoyant could have predicted that Lowell Thomas was to become famous in a medium that did not even exist when he was a boy at the turn of the century. Yet, if anyone was ever prepared for his life work, Lowell Thomas was. He was born in Darke County, Ohio, moved to Colorado, where he went to high school at Cripple Creek, went to the University of Denver, where he studied with Pearl Shale Kingsley and took an active part in the organization of chapters of Tau Kappa Alpha in the Rocky Mountain states. Then he went to Indiana and attended Valparaiso University. His speech as a boy was carefully supervised by his father, a scholarly physician, who could not abide slovenly speech. Unlike Kaltenborn, who was reared in Wisconsin, educated at Harvard, and who has many of the acquired characteristics of the Harvard dialect, Lowell Thomas has a composite American speech. His first job was as a reporter. Journalism and public speaking have much in common; both deal with the timely and both dramatize their material. After a year or so he turned to teaching but never lost his interest in news reporting.

He earned his living for two years teaching public speaking at Kent College of Law in Chicago. He taught students how to address juries and how to make pleas to the judge as well as teaching them in the fundamentals of public speaking. His next position was at Princeton University where again he taught public speaking. His experience in the field of speech reinforces the

thought which he expressed in the following statement on the importance of training in public speaking:

> As I look back on it now, if given a chance to do it all over again, and if obliged to choose between four years in college and two years of straight public speaking, I would take the latter, because under the proper direction, it could include most of what one gets from a four year Liberal Arts course, and then some. I can think of nothing that is more likely to add cubits to your stature than well-rounded training in public speaking, combined with plenty of practical experience.[1]

While teaching public speaking at Princeton University he also earned money by reporting. Franklin D. Lane, then Secretary of the Interior, invited him to go to Europe to prepare material to enlist American sympathy for the allied cause. The money was put up by a group of American business men. Out of this trip to Europe grew his lecture, "With Lawrence in Arabia." Like many radio commentators, Lowell Thomas came to the microphone by the way of the lecture platform. Dale Carnegie helped him to prepare his first lectures. In the foreword to his book on Lawrence, Lowell Thomas refers to Dale Carnegie as "To my colleague, Mr. Dale Carnagey [sic], the American novelist."[2] Dale Carnegie returned the compliment by inviting Lowell Thomas to write the foreword to his book *How to Win Friends and Influence People*. In the course of his fifteen page preface, Lowell Thomas declares that "The ability to speak is a short cut to distinction. It puts a man in the limelight, raises him head and shoulders above the crowd. And the man who can speak acceptably is usually given credit for an ability out of all proportion to what he really possesses."

When he returned to the United States, he lectured at The Century Theater on his adventures in Arabia. He toured the United States successfully. Percy Burton, the London impresario, formerly associated with Sir Henry Irving and Sir Johnston Forbes-Robertson, engaged him for a speaking tour of Great Britain. Night after night Lowell Thomas packed Covent Garden and the huge Albert Hall. Altogether he delivered his lecture on Lawrence over 4,000 times and made over a million dollars. His book by the same title was an outgrowth of the lecture. (Altogether Lowell Thomas has written more than twenty books.)

When *The Literary Digest* was looking for a commentator to replace Floyd Gibbons, it engaged Lowell Thomas after considering hundreds of other persons. After a few years with *The Literary Digest* he went with the Sun Oil Company. He states that his run on the radio is longer than that of any other program of any nature.

To understand Lowell Thomas it is helpful to know of his genuine interest in people and their goings and comings. Recently Sir Hubert Wilkins told me that when he first started out to lecture, Lowell Thomas invited him to his home to work on his forthcoming address, an address that was to be illustrated with moving pictures. All of the equipment in Lowell Thomas's private studio at his country home was put at Sir Hubert's disposal. The operator of the moving picture machine was given instructions to help edit his film and help in any and every other possible way. When the lecture was ready Lowell Thomas called in a few friends and they gave suggestions on improving the presentation. Sir Hubert said, "To Lowell I owe a great deal." The friendliness in Lowell Thomas's voice is not an assumed friendliness. Pat Kelley, the chief of the announcing staff

[1] A personal letter. I am indebted to Lowell Thomas for letters explaining his methods and aims, and also for two volumes of his broadcasts, September and October, 1939.

[2] Professor Victor A. Ketcham of Ohio State University told me that it was he who advised Mr. Carnagey to change the spelling of his name.

of the NBC, has said that although there are many voices much better than Lowell Thomas's, few have this gift of modulation, cadence, and meaningful intonation.

C. H. Spurgeon said that he owed more to variety than to profundity. Likewise, Lowell Thomas depends for interestingness upon variety. His news usually falls into three main divisions: the international, the national, and the purely local. Within these three large groupings there are many smaller classes of material. Each broadcast will vary in the number of incidents treated but the average will fall between twelve and sixteen. By contrast, we see that such commentators as Kaltenborn and Swing and Dorothy Thompson are handicapped in the matter of variety. By covering more than national news, Lowell Thomas does not have the imposed handicap of Fulton Lewis, Jr., who covers news only of Washington, D.C.

He usually opens his broadcast with the most important story of the hour, whether this be national or the international. His lead is strong. He uniformly closes his broadcasts on a humorous or whimsical note. He takes some ludicrous incident in the day's news and relates it so that he comes to the end of his time with a smile. He turns over the microphone to Hugh James with a chuckle in his voice. The tenor of his remarks is caught by Hugh James and the commercial is handled in a pleasing and inoffensive manner. In his broadcast of September 4, 1939, he said, "In the nine years that I have been doing this daily broadcast I have tried to make it a rule to end with an item of good news or of nonsense."

Throughout his broadcasts there is an air of good nature. He tries to inject humor into his relating of the news. He depends much on his ability to have fun with words. He is fond of puns, sarcasm and ridicule. Here is a specimen of his irony that evokes a smile: "The French Government has sent a communication to the League of Nations. Fancy that! It carries the accusation that Germany has committed an act of aggression against Poland. Fancy that! And what will the League be doing about it?" The following incident not only shows his ability to use subtle humor but the story is written with an eye to climax.

> Fritz Kuhn, Führer of the Deutsch-American Bund, had another setback in court today. His attorneys applied for a reduction of his fifty thousand dollar bail. Some of the Nazis in New York held a meeting the other day to raise the fifty thousand. The amount subscribed was just a hundred and eighty-nine bucks. So Kuhn's lawyers complained to the New York Supreme Court that the bail is excessive and prohibitive. The answer was that in the opinion of the court the bail should be increased rather than reduced.
>
> The American Führer's lawyers seem to have been rather out of luck. The judge presiding was Justice Aaron J. Levy.

Lowell Thomas's interest in adventure is likewise shown in his choice of material. Yet there is little if any crime news related. He frequently introduces explorers on his programs. Felix Von Luckner, Osa Johnson, Sir Hubert Wilkins have all been on his broadcasts. Frequently he identifies himself with some bit of news appearing on the other side of the globe by saying "When I was in. . . ." As I write this he is in Conway, New Hampshire, skiing. The audience is able to enjoy vicariously his love of the out-of-doors. These adventures, such as the one at the coronation of George VII, give an authenticity to his broadcasts that can not be secured in any other way.

So much for his material and its organization. What of his style? Busy men like Lowell Thomas do not write their own scripts. They have highly paid writers. Lowell Thomas has two: one writes two programs a week and the other three.

These writers have captured his style, yet frequently in the script one can see Lowell Thomas's green ink crossing out a word here and adding one there. Some examples will show his ability to create images and his skill in employing emotion-provoking words. One of his writers had described the evacuation of London: "Mothers don't stand weeping and sobbing farewell when their *kids* are just going away for an outing." Lowell Thomas deleted *kids* and inserted *little folks*. A writer had said, *like the closing of a vise,* which Lowell Thomas changed to *like the grip of a vise. Looking* out of the bedroom window is changed to *gazing.*

His style has been called the "gee whiz" style. From newspaper experience he is well versed in baseball slang. Such phrases as "sore soup bone," a "bum arm," "fence busters," "fusilade of slugging," and "snaky curve" roll off his tongue during the baseball season. Other phrases of the vernacular which are commonly used are "grapevine account," "kettle of Communist fish," "climbing on the bandwagon," "peace jitters," "throw the Nazis out of the window," "crack reporter," "chimes in," "had it in for," and "tickled pink."

If he uses a word which he feels all of his audience may not understand he interpolates a more common term. He might say, "obsolescent, out-of-date." His leaning to the common terms of experience does not mean that he will not use such terms as "asseverate" and "excoriation."

He likewise uses foreign words to give color to news stories of foreign places. Here are two examples: "The *Clement* was sunk in South Atlantic by the raider, with no loss of life apparently, and her rescued crew was taken to Rio. There they were held *incommunicado* for awhile, not allowed to tell their story, and there was only vague rumor about the supposed raider." Again, "Many a *hoch,* many a foamy glass of beer, was drunk to the news of peace that was false."

He uses words whose sound convey their meaning. In a description of the latest weapons of war we find such words as *uproar, explosive, noisy, bang-up, blasted, bursting,* and *thundering.*

He uses the objective technique. Rather than telling his audience, he shows them. Here are two examples: "Windows of automobiles had to be rolled down to keep them from being shattered by the detonations." And "All the actual war news today could be written on your cuff."

His style is that of oral discourse. Frequently he uses the phrase or the broken sentence rather than the complete sentence: "The British, for their part, sent a squadron of the Royal Air Force to have a look-see over Berlin and Potsdam. *Only a reconnaissance flight, no bombs dropped, not a shot fired. Reconnaissance plus propaganda.*"

The treatment of one episode may serve to illustrate how a story is handled and will serve to summarize what has been said.

At Orange, New Jersey,	*Act one* Definite place
a mystery was solved today, a mystery of ten	mystery (note repetition)
silent young men and	ten silent young men (repeated four times)
their Hindu servants. The town has a well-known	
mansion, the old Van	mansion
Dyke home. After being	Van Dyke mansion (repeated three times)
unoccupied for some time,	Hindu servants unoccupied
the Van Dyke home recently acquired some tenants that excited the curi-	
osity of the town. Ten	excited curiosity
young men, who kept se-	secluded
cluded among themselves,	associated with no one
associated with no one,	
spoke to no one. They	spoke to no one
were attended by swarthy	swarthy Hindu servants

Hindu servants, who wore turbans and were as reticent as their masters.

who wore turbans

reticent

Today, one of the ten young men drove off in his car, and presently got into a smash-up. He was injured, taken to a hospital, and there he told the story. The ten mysterious young men are Soviet Russian technicians, sent over here to study American ways of making radio tubes. They took over the Van Dyke mansion and, not wanting any publicity, kept to themselves—with their Hindu servants.

Act two
ten young men

smash-up

action

ten mysterious young men

Act Three
Soviet Russian

Van Dyke mansion

not wanting any publicity

kept to themselves with their Hindu servants

It is unnecessary to comment in detail on the technique employed here. It is obvious to teachers of public speaking. However, in the margin I have noted the mechanics of organization. There are three distinct parts, like the acts of a play. There is the use of repetition to create the air of mystery: *Van Dyke mansion, ten silent young men, secluded, ten mysterious young men, kept to themselves, reticent.* There are picture words that help the auditor to visualize the drama: *swarthy Hindu servants who wore turbans.*

All of Lowell Thomas's incidents are told with this consummate touch. It is a key to his success on the air. One has only to listen to a local announcer handle the same incident to appreciate what professional writing and speaking can do to a news story.

Lowell Thomas feels that his long run on the air is due to the fact that he merely reports the news. His broadcast is like that of the front page of the newspaper rather than like the editorial page. He is the reporter rather than the columnist. As he says, he does not attempt to shove his "own half-baked conclusions down anyone's throat."

In short, his success is not accidental. He came to his task well equipped by experience and temperament. He had not only taught public speaking but had practiced it successfully before thousands of people before going into the studio. He had not only served as a cub reporter but he had published books of distinction. His broadcasts consciously follow a pattern which is simple yet effective enough to reach an estimated audience of 10,000,000 every night and to help swell his annual income to more than $200,000. Here is a man who is an exception to Bernard Shaw's witticism that those who can do and those who can't teach. Lowell Thomas has done both and he admits that his teaching is largely responsible for his success.

PUBLIC ADDRESS TO PROVOKE THOUGHT

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A FEW years ago Professor Utterback voiced a point of view to which many of us have adhered for some time: "The modes of public discussion through which a nation effects collective decision . . . are determined by the nature of the governmental process at the time, and this in turn depends upon the comparative stability of equilibrium between those conflicting interest groups whose activities underlie political phenomena."[1] Professor Utterback argued that many of the traditional types of speaking are inconsistent with the nature of society to-

[1] William E. Utterback, "Patterns of Public Discussion in School and in Life," *Q.J.S.*, XXIV (1938), p. 588.

day, that a much greater emphasis in our teaching should be placed on discussion and conference and on "projects which realistically mirror the various contemporary forms of public discussion."[2] While the writer agrees with the basic point of view expressed, he feels that contemporary society demands a type of speaking not mentioned by Professor Utterback. His analysis inferred that discussion, conference, and propaganda speaking are the types characteristic of our society today. This is true, but this does not negate the possibility that in society today there is a need for, and perhaps a tendency toward, a new type of public address—*public address to provoke thought*. This new type may well displace at least a small part of that public address which today is overwhelmingly propaganda, advocacy, imposition, and exploitation. Obviously not all persuasive public address will be displaced. Much of it will remain. Before considering the nature of public address to provoke thought, let us discuss in more detail the need for a new type of public address.

This need may be considered with reference to the two dominant types of government existing in the world today, totalitarianism and democracy. Authoritarian governments in essence appear to be founded on the principle that all good things, including ideas, are handed down from above, that the average person is not of sufficient intelligence to determine jointly with his fellows the policies for the group and the actions of the group. The people, being considered unintelligent and non-critical beings, are told what they are to believe, do, think, and feel. This sort of society has a characteristic sort of speaking—public address of advocacy, of imposition, of propaganda, of appeal to the emotions.

In contrast democracy takes for granted, I think rightly, that average persons have sufficient intelligence to make up their own minds on policies and actions concerning the group. It is basically a rational form of society self-governed by rational beings. While one must grant that human beings have emotions which can be appealed to, one must also grant that human beings have a rational side. It follows then that public address of persuasion and appeal to the emotions, while bound to exist in a democracy, is not the type most consistent with theoretical democracy. An over-emphasis on persuasive and propaganda public address may well be a factor contributing to a wide-spread feeling that democracy cannot survive. Discussion and conference are probably the types most consistent with the theory of democracy. Public addresses, however, are made and will continue to be made. Even in connection with forum discussions public addresses are heard. Although these forum lectures are given theoretically for the purpose of provoking thought and discussion, the vast majority of the lectures given are persuasive and imposing in nature. Because of the type of speaking, because of the speaker's being on a raised platform facing the would-be discussors, and because of the speaker's prestige the result is that many of these forum lectures provoke neither thought nor discussion. A few questions and answers comprise the normal immediate outcomes of the usual forum lecture. Possibly a new sort of public address to provoke thought not only would be more consistent with the underlying theses of democracy but also would fit into the forum situation and numerous other educational and life situations. In any event, it is the purpose of this article to consider what thought provoking public address is, what some possible composition and delivery techniques are, what types of topics are suitable, and what types of situations are pertinent.

[2] *Ibid.*, p. 589.

I

Positively considered, public address to provoke thought is a type of public address in which the speaker so considers a problem that the listeners' critical faculties are aroused. Listeners either individually or as groups are presumably led to study and consider the various aspects of the problem and possible solutions to it. Such speaking opens out a problem. It appeals to the intellect. It takes for granted that the auditors are intelligent and capable of arriving at their own decisions. It partakes of many of the characteristics of the expository speech. It is essentially cooperative in nature.

Negatively considered, public address to provoke thought is not directed toward guiding listeners to conclusions. Such speaking does not appeal to the emotions. It does not exploit listeners' biases and prejudices. There is no imposition of ideas, of attitudes, or of the speaker's will.

It is obvious that such speaking differs radically from the usual types of public address not only in purpose and conception of the audience but also, as will be pointed out in the next section, in composition and delivery techniques. The consideration of such techniques should further clarify this type of speaking.

II

As with all types of speaking, composition and delivery techniques can be suggested only. Organization, arrangement, and development of ideas are, of course, important. But the specific techniques to be used in a particular situation of necessity will depend on the factors involved in that more or less unique situation. With a type of public address which has yet hardly taken form one must speak with even less definiteness than with forms that have become relatively fixed. Consequently, the techniques mentioned below should be considered suggestive and not final. Other techniques may evolve. And in all cases the techniques used must be adapted to the particular situation involving a particular topic or problem, a particular speaker and audience, particular preceding experiences, a particular environment, etc. In addition, the techniques suggested are general approaches rather than detailed guides.

Certain general techniques may be followed in composition. For example, the speaker keeps his purpose of provoking thought prominent in his own mind and in the composition so that more than expository composition will result. Obviously, many speeches to provoke thought involve copious use of facts. It becomes important then in relation to thought provocation rather than thought-stoppage to present all pertinent facts, to keep close to the facts, and to avoid letting opinion and fact interpretation enter in the guise of facts.

Another general technique is to present all the alternative solutions to a problem. No important part of the picture should be omitted. All alternatives should be presented fairly. The function of the speech, it should be remembered is to provoke thought, not to lead the audience to accept the speaker's predetermined conclusion. A good example of this approach is found in the article "Facing the Facts on Housing" published a few years ago in *Harper's Magazine*.[3] A composition of this sort deals with a specific problem and considers every aspect of that problem. The method might be termed a "boxing in" process. The same method may be used when only one aspect of a problem or only one alternative is being considered; that is, the aspect or the alternative may be considered from every angle.

[3] Anonymous. "Facing the Facts on Housing." *Harper's Magazine*, March 1937, pp. 419-430.

Still another approach is to examine carefully all noncontroversial data in order to arrive at the fundamental questions on the answers to which the solution of the problem rests. This approach involves usually the "boxing in" process mentioned above, but in addition it leads toward certain pertinent, yet nonindoctrinating questions, which the listeners must answer for themselves.

Another possibility is to expose carefully the arguments usually advanced for each aspect or alternative. Such exposition should be expository in nature. It should not be from the point of view of inferring that one is better than another or that the audience should agree with one or another.

A few general points of view seem to be applicable to any composition technique:

1. The purpose of provoking thought rather than inducing a particular belief or exposing should be prominent in the approach.
2. The speaker should discriminate carefully between facts and opinions as to facts.
3. The speaker should arrive at no conclusions.
4. Some sort of summary which focuses attention on the fundamental questions involved and which stimulates further thought and study should be used.
5. The outline should be rather obvious in the composition.
6. It is often well for the speaker to state what he assumes, what the audience is to think about, whether the speaker is presenting facts, etc.

It is possible, of course, for a composition as such to be thought provoking in nature yet to become indoctrinating because of the manner of delivery. Consequently, it is important in this sort of speaking to be reasonable and noncontroversial in manner. No element of vocal or bodily delivery should make it possible for auditors to determine the speaker's evaluation of an item presented. With such a manner in delivery it is still possible for the speaker to be interesting, vital, and communicative.

III

Public address to provoke thought deals with problems or facets of problems on which members of audiences hold varying points of view. The problems considered are of the types usually considered in persuasive, argumentative, propaganda, and imposing speaking. Such topics deal normally with evaluations, with probabilities, with judgments. Since these cannot by their very nature be proved with any degree of certainty, they are matters on which one person's opinion is, so far as one can tell, as good as another person's opinion. This is especially true if both have access to the pertinent facts. Consequently, such problems are particularly fitted for discussions and for thought provoking public address.

IV

It is not presumed that thought provoking public address should or will supplant all other types of speaking. Conversation, discussion, conference, and public address of the traditional types will and perhaps should continue to exist. There are, however, a number of types of situations in which thought provoking speaking appears to be the most suitable type. For example, the type of public address that best fits in with such types of discussion as the forum and the symposium is public address to provoke thought.

Another type of situation in which thought provoking speaking appears to be demanded is the classroom situation especially in the social sciences. In such a situation lectures[4] dealing with controversial subjects must be given. Yet in justice to the hearers, presumably in-

[4] Group discussion is, of course, also an ideal method for handling such problems in the classroom.

telligent individuals, the classroom lecturer should not argue for a particular conclusion and should not lead his listeners to accept his predetermined conclusion. There is another reason for using such speaking in the classroom situation. Controversial problems must be treated in the social sciences; yet if the lecturer attempts to control the opinions of his students, he will probably arouse the criticism of various interest groups holding contrary opinions. The result will be no less than an embarrassing situation. Discussion methods and public address to provoke thought make it possible to deal with controversial problems without evoking the criticism of various pressure groups.

A third type of situation is rather similar to the classroom situation except that it normally occurs with adult audiences. Where the audience is reasonably intelligent (and most audiences are more intelligent than many persuasive speakers give them credit for being) and is interested in controversial problems, public address to provoke thought appears to be the prescribed type of public address. Presumably, the speaker will keep selfish motives and personal biases in the background. And presumably, with reference to controversial problems the speaker has no more right to an opinion than do the members of the audience, at least no more right than the audience after the speaker has presented fairly the pertinent facts.

This article is not meant to be a plea for public address to provoke thought. Traditional types of public address have often at their best tended to accomplish that purpose. All too often, however, imposition and exploitation have been the real purposes. The intention here primarily has been to consider the possibility of such a public address. If such is possible, it would apear to have several values. It would be more consistent with the democratic scheme. It would if used fairly be ethical. It would tend to cause listeners to be less supine and more active. It would mean that the educational processes at their best would continue into adult life. It, along with discussion, would tend to develop a more objective and unbiased attitude toward crucial problems. There might be then more of intelligence and less of emotion and prejudice in our decisions.

DEBATE *VERSUS* DISCUSSION

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WHICH activity, debate or discussion, is more effective in changing the opinions held by members of an audience? Do more auditors remain unchanged in their opinions as a result of debate or of discussion? Does debate give to conflicting sides a better chance for a fair hearing than does discussion? The answers to these questions were sought in an experiment that was set up to measure the relative effectiveness of these two activities in changing audience opinion.

In setting up this experiment, debate was defined as an argumentative contest on a rigidly stated proposition wherein members of opposing teams upheld and refuted the pro and con issues of the question; the oral constructive and rebuttal speeches were regulated by formal rules as to the length and order of speaking. This definition agrees in essence

with the established concepts of formal debate, as defined by authorities in the field.

Discussion, as the term was used in the experiment, was defined as the informal consideration of a problem, wherein members of a group orally present pro and con arguments on various proposed solutions to a problem, and co-operatively strive to reach a conclusion which all the participants may accept.

The resolution chosen for debate was "Resolved: That the power of the federal government should be increased." This same proposition, as discussed, was stated in the form of a question: "Should the power of the federal government be increased?" Four college speakers of superior ability were selected to debate before three separate audiences. Members of each audience were given a shift-of-opinion ballot, adapted from the Woodward Ballot,[1] to fill out before and after the performance. The same four speakers held a discussion on the same topic, for a similar length of time, before three additional audiences. Auditors who heard the discussion were given a ballot to fill out that was identical to that given the debate auditors.

One hundred eighty-nine auditors participated in the experiment; one hundred one of them heard the debate, while eighty-eight listened to the discussion. Each time the debate was presented, and each time the discussion was presented, an attempt was made to reproduce it exactly as it had been produced originally.

The shift-of-opinion ballot filled out by each person hearing the performances revealed the amount of opinion in each category before and after stimulation. Before a performance, the auditor could check an affirmative, undecided, or negative position. Following the debate or discussion, he might move to a position of more strongly affirmative, remain affirmative, undecided, or negative, or move to a position more strongly negative.

The principal findings of the investigation may be stated briefly in the following manner:

(1) The debate in this experiment caused more opinion change than did the discussion. Of the debate auditors, 63.4% made some kind of opinion change from their initial positions, while of the discussion auditors only 46.6% recorded a change.

(2) In both the debate and the discussion, the affirmative of the question was the favored side. The amount of opinion changing in this affirmative, or favored, direction was almost the same for debate and discussion (39.6% and 36.3%, respectively). However, the debate caused more than twice as much movement as did the discussion toward the negative, or minority, position (23.8% for debate, 10.1% for discussion).

(3) The debate caused a greater number of auditors to *strengthen* their opinions from initial categories of affirmative or negative to final positions of "more strongly affirmative" or "more strongly negative."

(4) In debate, there were more complete reversals of opinion from affirmative to negative, or vice versa, than in discussion.

(5) In discussion a greater percentage of auditors remained unchanged from their initial positions than in debate.

(6) There was slightly more *weakened* opinion in discussion than in debate; i.e., movement from an original affirmative or negative position to a final undecided position. The difference on this item, however, was not great enough to be considered statistically significant and is in need of further verification.

The implications of this study can be

[1] H. S. Woodward, "The Measurement and Analysis of Audience Opinion," QUARTERLY JOURNAL OF SPEECH, XIV (1928), 94-111.

only of a speculative nature. Debate gives an equal amount of time to a consideration of either side of a given proposition. Discussion, while considering minority views, works toward a solution which pleases the majority. Perhaps, then, we should expect debate to give the minority a better opportunity to win a following. If debate is more satisfactory for giving both sides a fair hearing, then perhaps discussion is more effective in leading an audience to a desired point of view.

This experiment was in no way intended to resolve the controversy between advocates of debate and those of discussion as to which activity is more desirable or beneficial. It has attempted rather to examine some of the relative merits of debate and discussion. A great deal more research in this field is needed before debate and discussion can be intelligently compared.

Meanwhile, limitation of space prevents the reproduction here of the tables that give the results of the experiment and the statistical reliabilities of each comparison, but the tables and their computed reliabilities may be found in copies of the study that are in the library of the State University of Iowa.

REALITY AND *THE MERCHANT OF VENICE*

CARY F. JACOB
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FOUR years ago on a balmy autumn evening all stars, two Scots from Edinburgh and I made the tour of Venice in a gondola. The lights from the ships anchored in the basin and from the windows of the palaces along the Grand Canal were reflected in the water with a brilliance which shamed even those stars. We seemed to float in mid-air.

"This is fairy-land!" murmured the two Scots in unison.

It was not fairy-land, however, to the gondoliers who sang for our entertainment, nor for the landlords and tradesmen who earned their daily bread by catering to tourists.

I had but that day returned from Padua, where I had gone to examine the manuscript of an Italian translation of *The Merchant of Venice*. Of course, no translation can yield the music of Shakespeare's lines. Nevertheless, it was only through the medium of this translation that in 1600 and the following years Paduan playgoers had gained familiarity with the story of the rescue of Antonio from the "extreame crueltie of Shylocke the Jewe." That they had accepted this "most excellent Historie,"[1] according to the title-page of the Heyes Quarto, as "Historie" is worthy of special note.

To them "The Merchant" was no wonder-tale, or romance. It was a story of contemporary life. To them Venice and Belmont were the stuff of reality itself. For Padua at that time was under Venetian rule. The destiny of the two cities lay in the same hands. To every one present at those now-celebrated performances the scene of the play was home ground. All were familiar with the various types presented by its characters and with the clashes of the rival groups. Everything was as much a part of Italian life as an English chronicle play was of

[1] "*The most excellent Historie of the Merchant of Venice.* With the extreame crueltie of Shylocke the Jewe towards the sayd Merchant, in cutting a just pound of his flesh: and the obtayning of Portia by the choyse of three chests. As it hath beene divers times acted by the Lord Chamberlaine his Servants. Written by William Shakespeare. [Device.] At London, Printed by I. R. for Thomas Heyes, and are to be sold in Paules Church-yard, at the signe of the Greene Dragon. 1600."

the life of London. If those Paduans thought of "The Merchant" as comedy except in some of its farcical scenes, to them it was comedy in the sense of averted tragedy, the true account of the rescue of an important citizen through the resourcefulness and courage of a beautiful girl. That they found pleasure in the story is attested by the fact that the play was given again and again.

How difficult it is for a play to meet the critical standards of a home audience, I have had more than one occasion to observe. The most conspicuous example of a failure in this sort which ever came under my observation was the American launching of Drinkwater's *Robert E. Lee*. The play had previously been produced in London with some acclaim. So, when it was brought to Richmond, Virginia, every one who could squeeze into the Academy of Music was there—old soldiers from the Confederate Home, relatives and friends of the Lees, sons and daughters of some of the characters represented in action. The performance was a monumental failure. No one was pleased. Many were greatly offended. It is but fair to say, however, that, if Lee himself had returned to play the leading rôle, some there would have been to affirm that the General was not up to his former self, that he gave but a poor representation of the glory which once had been his.

Of course, Antonio and Portia and Shylock were never for Paduans and Venetians what Robert E. Lee was for those Virginians—a figure but one step below godhead. Nevertheless, that the method of Antonio's release did not seem to contemporary Italians too miraculous for credence, I think that I can demonstrate without distortion of fact. We have only to compare life in Venice in the year 1600 with that lived there today. Whether Shakespeare ever visited Italy or not, or whether he depended for his information solely upon the sources usually attributed to him, "The Merchant" certainly gives the appearance of first-hand acquaintance with Venetian life and of remarkable fidelity to the spirit of the times. In a thousand particulars it is a masterpiece of realistic fiction.

The Venice of Shakespeare's day, as it is of ours, was architecturally far more Byzantine than European. The Piazza San Marco looked then practically as it looks today. At one end was the Palace of the Doges.[2] Around the other three sides were the various palaces just as we know them. The Campanile, the two columns topped by the lions, the Bridge of Sighs behind the Palace of the Doges —all were as now. The progenitors of the cloud of pigeons which we see rise each noon at the firing of the cannon even then darkened the rays of the sun and carried the imagination back to the time when a temple of Venus's had occupied the site of St. Mark's. Her doves ("Venus' pigeons," Salarino calls them) survive, though the rites once practiced in her honor have long since ceased to be a part of public worship.

Yet Venice is still in spirit more pagan than Christian. On special Sunday mornings the Square of St. Mark's is set out with tables at which crowds of people are eating and drinking. Stationed at various places are Fascist bands playing secular music. When these are for a few moments silent, through the open doors and windows of St. Mark's comes the sound of the organ for mass. The people stroll about at their leisure—from band to band, into the church and out again, anywhere, everywhere. In the church itself are no seats. So the worshippers kneel on the floor or stand. A few go up to the main altar and sit awhile in the

[2] And St. Mark's, adorned with the bronze horses of Nero taken from Constantinople during the Fourth Crusade.

choir stalls to listen to the reading of the service or to the sermon; but they do not tarry long. In a few minutes they are strolling about the edifice again, pausing for whispered conversations with friends. Girls manage to escape from their duennas and to meet their lovers in a side chapel or behind some giant column. The smell of incense mingles with the fragrance of the smoke of the thousand candles lighted in honor of favorite saints. The occasion is infinitely more social than religious.

On such a day one is likely to encounter almost any one in the world in the crowd at St. Mark's. There I have seen in the course of the morning members of the Mellon family of Philadelphia, Max Reinhart (then of Berlin and Vienna), an eastern potentate with his favorite wife at his side and behind them six or eight lesser wives (all veiled and in native dress), and the beautiful Princess Marina and her newly acquired husband, the Duke of Kent. Sometimes there are in addition Turks and Arabs, Chinese and Negroes with skins as black as a Numidian night. For Venice has always been a truly cosmopolitan city, all the more conspicuously so because social life during the tourist season is centered in a very small area. Hence it would not seem to a Venetian or Paduan of 1600 in the least strange that there should arrive as suitors for the hand of Portia a Prince of Morocco, a Prince of Aragon, and an impecunious Italian gentleman. Word gets about by magic in a small city like Venice.

In the fifteenth and sixteenth centuries parents, both Jewish and gentile, arranged the marriages of their sons and daughters. Child marriages, though fast dying out, were not unknown. Even polygamy had not entirely disappeared; and under special conditions a man might take more than one wife, just as today the Church still sanctions morganatic unions for the favored few. To this very hour the scions of distinguished European families choose their mates for wealth and position to a far greater extent than admiring Americans care to admit. Princes and nobles marry for reasons of state or for money to keep their courts going. I remember only too well a charming young Austrian baron who once asked me to introduce him to several wealthy American girls. His intention was to marry whichever of them had the largest fortune. "What is sauce for the goose is sauce for the gander." So why shouldn't one of the girls have married him for his castles and social position? According to the standards of *The Merchant of Venice,* in marrying thus she would have been acting most wisely and logically.

In choosing a husband for his daughter, the whim of a sixteenth or seventeenth century father might sometimes lead to wierd complications. Nevertheless, certainly the elder members of a Paduan audience would have been inclined to agree with Nerissa in her advice to her mistress:

> Your father was ever virtuous, and holy men at their death have good inspirations; therefore the lottery that he hath devised in these three chests of gold, silver, and lead, whereof who chooses his meaning chooses you, will, no doubt, never be chosen by any rightly but one who shall rightly love you.

The same would have held true of Shylock had he been minded similarly to provide for Jessica. People might have thought the old men a bit touched in the brain; but no one would have disputed their right thus to dispose of their property, which included their daughters. A marriage for love might be an interesting idea around which to build the action of a play; but, to their world, it was of secondary importance in the establishment and continuation of a

home. The romantic element in "The Merchant" appears in having the love matches turn out satisfactorily. In the case of Bassanio and Portia the dictates of their hearts miraculously coincide with the requirements of her dead father's will, almost as if proving that Divine Providence itself had assisted in the administration of its terms. Faith in Divine guidance in matters left to a lottery was much stronger then than it is today. Even our Pilgrim fathers, according to Bradford in his *History of Plymouth Plantation,* trusted much of importance to the casting of lots. In fact, our word "lot," meaning "a small tract of land, such as a *town lot,*" takes its origin from their habit of assigning parcels of ground to the colonists by this method of chance.

In the year 1600 the Grand Canal of Venice had much the same appearance as today. A large number of its famous palaces (for instance, Casa d'oro) had already been erected; and in that very year the Bridge of the Rialto (Upper River) was completed. At its western end was the small square to which Shylock refers in saying:

> . . . He rails,
> Even there where merchants most do congregate,
> On me, my bargains, and my well-won thrift.

Or again:

> Signior Antonio, many a time and oft
> In the Rialto you have rated me
> About my moneys and my usances.

Perhaps at that time the canals were more alive than today with traghetti[3] and gondolas and barges and more brilliant with banners and men in medieval costumes, although the "vapore," or steam propelled ferry boats, from the smoke-stacks of which the flames now burst so luridly at night, had not then, of course, come into use. At any rate, regattas were far more numerous than now; and huge gondolas rowed by as many as sixty lustrous oarsmen wearing the colors of their parrish or the liveries of some noble family were a fairly common sight. Yet of all this pageantry Shakespeare has nothing to say, except in such casual wise as when Salarino remarks:

> In a gondola were seen together
> Lorenzo and his amorous Jessica.

In the entire course of the play no gondolier so much as calls the direction in which he is heading. No character speaks of any of the famous places of the city. In so far as description of actual setting is concerned, the events might have taken place in Genoa or on either bank of the Thames. Only Shylock gives a second hint as to locality, and that is but by implication.

> Go, go, Tubal, and meet me at our synagogue.

For the ghetto in Venice is not far from the Bridge of the Rialto. Centuries earlier the Jews had occupied a small, marshy island known as the Judecca, but long before 1600 had moved to the more healthful site which they still frequent by choice. In spite of the fact that Jews had been officially expelled from Venice in 1550, in the census of 1607 out of a total population of 142,804 the number of Jews is set down as 1034. There must, therefore, have been in the ghetto abundant space for comfortable living. Here was the synagogue to which Shylock referred and around which, as in the case of Christians and St. Mark's, centered their social life.

In this new quarter the Jews of Venice met with varying fortune. Sometimes the gates were thrown open, and for long periods the Jews were free to live where they pleased. Sometimes under persecution they have preferred to return within the friendly shelter of its walls. Yet at all times certain distinguished Jews (par-

[3] The plural for the *traject,* or common ferry, of which Portia speaks (III, iv, 53).

ticularly physicians) have made their homes in the unrestricted portions of the town. The years immediately before and after 1600 happened to be a period of good feeling between Jews and gentiles. Hence, Shylock did not live in the ghetto. If he had been living there, at dark the gates would have been barred against such marauders as Lorenzo and his friends; and the pretty Jessica could not have eloped "in the lovely garnish of a boy."

Miriam Beard has recently presented in *A History of the Business Man* (Macmillan, 1938) an immense amount of fascinating material dealing with the business men of many countries over a period of more than a thousand years. In her chapter "Merchants of Venice" she has amassed a body of fact which must not be overlooked if the two merchants whom Shakespeare brings together in such contrast are to be viewed in their right perspective.

From the thirteenth through the seventeenth centuries the great European bankers and merchants were Christians, not Jews. Although the Church fulminated against the taking of interest, as in the case of the application of secular laws in our courts today, so there were then so many ways of getting around canon law that the Pope himself became at times both a borrower and a lender at rates breath-takingly high.

Says Miriam Beard:

> Few practical people . . . were seriously disturbed by canon law. . . . In Italy it had long been punctured; back in the 1300's the Frescobaldi had charged a king of England no less than 260 per cent. . . . England was, to be sure, far *behind* the Continent; however, even in Shakespeare's day, one of his contemporaries, Thomas Wilson, writing about usury, exclaimed almost in the words of Shylock: "What man is so madde as to deliver his moneye out of his own possession for naughte?" Nobody, it would seem, except Antonio.

In fact, international high finance was carried on by families like the Fuggers and the Medici in such a manner that no degree of extortion was considered too severe to exert against those who were compelled to borrow. The Quirini of Venice compelled Baldwin II of Constantinople to send along his son as hostage for the punctual payment of a loan. With him also went the Crown of Thorns as part security.

> The Florentine banking consortiums, which dealt with Edward II and Edward III of England, insisted upon hostages. In 1340, they demanded, not indeed a pound of royal flesh, but the whole reverend person of the Archbishop of Canterbury who was then shipped over to the bankers at Brabant without demur.
>
> In 1612 . . . another case of this kind occurred. London had to offer one of its prominent citizens as a pledge to a banker of Genoa, the illustrious Sir Orazio Pallavicino, a Catholic, cultivated, humane, dear friend of Queen Elizabeth.
>
> In short, Shylock had every reason to rely on Christian precedent for his contract exacting a pound of Antonio's flesh as well as for demanding interest on his loan.
>
> When the trial scene opens in Shakespeare's play, the case of Shylock is "watertight"; it can not be dissolved by the "gentle dew from heaven." If Shylock loses the verdict, it is solely because he is *not* a grasping usurer, but a psychiatric case, a man who forgets profit entirely in his unbourgeois pleasure of revenge. . . . For that reason, when Antonio proposes the full discharge of his debt to Shylock, and Shylock with romantic insistence, demands the measure of flesh instead, the Jew is condemned as unfit to associate with the capitalists.

Antonio is as unusual and unnatural a character as Shylock himself. At a time when every one was accepting interest, he refused to take it. Furthermore, he sent his ships out uninsured when all other Continental merchants were protecting their ventures at rates varying from ten to fifteen per cent. In the end he is willing to let Bassanio offer a fabulous sum in payment of the bond.

Portia accepts this solution as quite the proper disposition of the case.

Shylock, there's thrice thy money off'red thee.

A clean and legal gain of two hundred per cent! What more could a banker expect in return than that!

Jews were invited to Florence by Lorenzo the Magnificent expressly in hope that they would lend at a much lower rate than Christians, and thus relieve the poor of the existing extortionate rates. Of course, the Jews were supposed to take over only the "small loan business among the lower classes, matters too insignificant for Lorenzo himself. In those days the Medicean balls adorned palaces—they had not become symbols of pawnshops."

Commerce with its necessary intermingling of nationalities has usually made for religious tolerance. Writes Miriam Beard (page 107):

> The Venetian historian, Daru, says that tolerance in religion was their distinguishing trait and that they allowed Protestants, Armenians, Mohammedans and Jews to have edifices in Venice. "A vigilant police prevented fanatics and innovators from troubling the state. . . . 'Siamo veneziani, poi christiani' ['We are Venetians and then Christians.'] was only an energetic formula which merely proved that they wished to place the interests of religion after those of the state."

Thus in Venice, except when business rivalries developed, Jews and Christians got along well together. Such laws as were inimical to the former were directed against the Jews, not as Jews, but as aliens, and were applicable to all aliens alike. Aliens could not own land in Venice; and special punishments were provided for such of them as broke Venetian laws. It was a law of this sort which Portia quoted in her indictment of Shylock:

It is enacted in the laws of Venice,
If it be proved against an alien
That by direct or indirect attempts
He seek the life of any citizen,
The party against the which he doth contrive
Shall seize one half his goods; the other half
Comes to the privy coffer of the state.

Similar in nature to the service performed by the small loan business Jew was that which Launcelot and his class afforded the wealthy Jews. These Christian domestics could perform on the Sabbath and other holy days all manner of menial tasks forbidden by rabinical law to Jews. It was a great convenience, for instance, to have about the premises some one, who, on damp, cold days, could keep the fires going until the hallowed time had passed. Both classes were despised for fulfilling the very offices which justified their presence in the community.

It is, therefore, with entire truthfulness that Shylock says of Antonio:

I hate him for he is a Christian,
But more for that in low simplicity
He lends out money gratis, and brings down
The rate of usance here with us in Venice.
If I can catch him once upon the hip,
I shall feed fat the ancient grudge I bear him.

In an equally unworthy and un-Christlike spirit, Antonio reviles in the open street the man to whom he turns for a favor upon the granting of which depends the happiness and fortune of Bassanio, his friend.

Perhaps the Christian merchant and the Jewish banker might have learned to understand each other better and to live in amity had some sort of social intercourse been possible between them. The sanitary measure which originally, because the hog was a purveyor of leprosy, had prohibited the Jew from eating pork had by the Christian era taken so strong a hold upon Jewish ceremonial life as to cut him off from social intercourse with even such tolerant pagan peoples as the ancient Romans. No Roman festival was complete without its roasted hog. Therefore, the impossibility of his eating other

than kosher food prevented the Jew from feasting with gentiles or even from indulging in the ordinary civilities with which Italian merchants to this day conduct their buying and selling. It was, therefore, in the spirit of a gentleman of his time that Bassanio invited Shylock to dine with him and Antonio in order to complete the arrangements for the signing of the bond. In response to this courtesy, Shylock bursts forth:

> Yes, to smell pork; to eat of the habitation which your prophet the Nazarite conjured the devil into. I will buy with you, sell with you, walk with you, talk with you, and so following; but I will not eat with you, drink with you, nor pray with you.

What finally brought about his change of mind was far from a worthy motive, as his farewell speech to Jessica clearly indicates:

> I am bid forth to supper, Jessica.
> There are my keys. But wherefore should I go?
> I am not bid for love; they flatter me;
> But yet I'll go in hate, to feed upon
> The prodigal Christian. Jessica, my girl,
> Look to my house. I am right loath to go.

That in Venice, however, the hatred for Jews in general did not lie very deep is readily attested by the fact that not one of the Christians of the play protests when Lorenzo takes Jessica to wife. His friends go with him in masquerade to steal her from her home. Furthermore, they accompany her to Belmont, where she is received with every courtesy.

Shakespeare seldom wrote more beautiful lines than those he put into the mouths of the lovers who awaited Portia's return on a certain starlit night. Hearing them thus "choiring to the young-eyed cherubins," the playgoer too easily overlooks the part which this young Christian and his converted wife have had in robbing her father and then wasting in riotous living the wealth accumulated through his "well-won thrift." Because our sympathy lies with them, their lyric jestings

> Become the touches of sweet harmony.

The modern American, like the medieval Paduan, forgets how lightly these lovers wear their mantle of religion—as lightly as the soldiers of conquered heathen armies. They wear it, too, without the bitterness with which Shylock must have worn it when commanded, as punishment, "straightway to become a Christian." Such things were of the spirit of the age, however strange they seem to us today.

Nearly all Venetians possess an Oriental richness of coloring that sets them apart from Romans and Florentines and makes one understand where Titian found the peculiar voluptuousness which illuminates many of his best canvases. It makes clear also why in periods of persecution it was necessary to require Jews to wear red or yellow hats.[4] In Venice they are not the marked creatures they are in Nordic countries, where not to be blonde is to be stamped as alien. Certainly in 1600 no differentiating hat or cape was required by Venetian law.[5] I take it, therefore, that to make Shylock speak of his "Jewish gaberdine" is an anachronism for Venice at that particular date.

Shylock must have looked no different from others of the wealthy merchant class, except perhaps in his being more simply dressed; for his tastes tended to be those of the Puritan. Even the sound of music in the streets was to him "shallow foppery" that would defile his "sober house." Granted that Shakespeare is portraying Shylock in the tradition of the

[4] In Asia Minor, prior to migrating to Europe, Jews had worn red turbans, Moslems white. As red seemed too regal, the Jews shifted to blue and then to yellow. Coryat, visiting Venice in 1611, observed that "eastern Jews wear Turbents upon their heads as the Turkes do." Jews yellow; Turks white.

[5] See *Costume in Elizabethan Drama* (Oxford, 1936) and "My Gaberdine" (P.M.L.A., xliii), both by M. Channing Linthicum.

English villain, then at this point are reflected the prejudices of Elizabethan England, not those of Venice.

If the gaberdine had been at that time in Venice the badge of race, why should Portia in the trial scene have asked:

"Which is the Merchant here and which the Jew?"

Even after they have responded to the Duke's command—

"Antonio and old Shylock, both stand forth"

—if in feature or in dress he were in any way set apart, why should she further inquire: "Is your name Shylock?"

This questioning, I insist, is not for the purpose of concealing her own identity. Although "informed thoroughly of the cause," until then she had not beheld either litigant, nor they her. Neither is her question a mere matter of opening the case, as some have thought. So Shylock can reply with pride: "Shylock is my name." For that name had not then taken on the connotation it holds for us to-day. Remember that Uncle Sam did not become for the English Uncle Shylock until he demanded payment for that which was his own. Words have an uncanny way of undergoing shades of change even in commerce among friends.

The disguises of Portia and Nerissa in the trial scene should not be accepted in the same spirit as the masquerading of Jessica when in page's suit she leaves her home as torch-bearer to Lorenzo.

[For] love is blind and lovers can not see
The pretty follies that themselves commit.

The trial scene, no matter in what vein it may have been originally conceived at Belmont, had assumed tragic intensity before Portia entered the palace of the Duke. Shylock was certainly taken in by her disguise, so too were the Duke, Antonio, Bassanio, and Gratiano. It is not enough to answer that this was a stage convention followed to give boy actors release from the confinement of skirts. No such trick was resorted to when Juliet, Lady Macbeth, Ophelia, Cordelia, and Desdemona were the feminine rôles. How, then, was it that Paduan audiences of 1600 accepted as "Historie" the course of the action of that celebrated suit?

The answer is found in part by examining the portraits of the young men painted by Botticelli, Raphael, da Vinci, Michael Angelo, Veronese, Titian, Tintoretto, and a score of other great masters. Their scented dandies with curled hair and exquisite laces and embroideries were effeminate to the last degree. In voice and mincing gait they were just what Portia represented them as being when she rehearsed for Nerissa the part she intended to play.

Furthermore, in the case of Portia as a Doctor of Laws, bear in mind that Italian degrees do not correspond to American. In Italy the degrees of Doctor of Philosophy and Doctor of Laws are not post-graduate degrees. A young man could in 1600, and still can if he is intelligent, obtain his degree from the University of Padua at eighteen or nineteen —the very age assumed as Portia's.

What taxes credulity is not that Portia and Nerissa could successfully disguise themselves as youths, but that they should have remained thus long unwed. According to the standards of that time, they and Jessica were well on the road to spinsterhood. However, only Jessica seems to have been unprovided for. An incident all the stranger in light of the fact that among the Jews child marriages had not entirely ceased! Perhaps the real cause lay in Shylock's loneliness. He could not bear to give her up. This would make her elopement with Lorenzo all the more poignant tragedy with the broken old man who went from the court room to nurse his mental illness and frustration in an empty house.

In medieval marriages each of the con-

tracting parties presented the other with a ring. Therefore, Portia's gift of a ring to Bassanio and Nerissa's to Graziano was, and still is, entirely in keeping with Italian custom. Shylock, too, as a bachelor had received such a ring as this from Leah, the turquoise which Jessica traded the sailor for a monkey, if Tubal's account of what went on in Genoa can be credited.

With my final point every one is now familiar. It was customary for the litigant in whose favor a case was decided to make a present to the judge, as the Duke brings out in saying: "Antonio, gratify this gentleman." To this Bassanio instantly replies:

> [The] three thousand ducats due unto the Jew,
> We freely cope your courteous pains withal.

Quite in the usual order everywhere, including England! For it was not until twenty-odd years later that Francis Bacon, convicted of taking bribes, was removed from his high office. What presents itself as unusual was Portia's refusal to accept a fee. Her delay, however, arouses new interest at a moment when the play had reached its logical conclusion. It helps, too, to release the suspense after what by every law of drama must be regarded as averted tragedy. The clash of tremendous personalities as well as of races and religions is matter of too high seriousness to have been dismissed with laughter by an audience made up of men who more than once had followed Venice in ignoring Papal edicts when those edicts had hampered trade.

AN ADVENTURE IN POETRY

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AT THE outset of this article I had better admit that, in addition to being an instructor of Public Speaking, I am a poet, and prejudiced in favor of poetry. While retaining a healthy skepticism as to the significance of the two volumes of poetry I have published, I nevertheless submit that poetry is perhaps the highest form of art, and certainly the most concentrated form of literary expression. These are, if you will, rash statements, and the attempt to prove them would involve much argument and discussion of an aesthetic nature. Therefore I shall ask you to agree with me in my premise that poetry is important, and I shall go on from that point to describe an educational and cultural project, the Phonographic Library of Contemporary Poets, which I initiated in 1937 and which has been under my direct supervision until the present time.

The major part of this collection consists of recordings of 45 poets reading their own work and a minor or supplemental part of the collection consists of dramatic and musical selections dialect renditions and bank recordings of a number of poets interpreting the same Shakespeare sonnet.

That I have elected to pause and take stock after recording 45 poets is not due to any special significance in that number but is due rather to changed national and world conditions. When Japan, Germany and Italy declared war upon the United States in December, 1941, this nation immediately and automatically embarked on an all-out war effort which will entail more and more sacrifice of time, energy, and money until victory is achieved. Therefore I call a direct and unequivocal halt to my recording activity, hoping the work I have begun may

be carried on by a committee, or, if that is not feasible, then hoping that it may be resumed after the war is over.

I

In this article I shall treat in some detail the early or formative period of my venture, presenting information concerning the later, more productive period in concise table form.

I became a member of the Department of Public Speaking in the College of the City of New York in the fall of 1936, and on April 19, 1937, I made my first recording of a poet reading his own work. The poet was Kenneth Leslie, a native of Nova Scotia, who was then visiting New York. I used a custom-built machine that had been employed for recording student speech. The result was an 8-inch aluminum disc, recorded at 33⅓ revolutions per minute, bearing on one side four lyrics read by Mr. Leslie from his volume, *Windward Rock*.[1] On the other side were two Gaelic folk ballads sung by Mr. Leslie, as heard in Nova Scotia. Considering the developmental stage of recording equipment in 1937, the record was a good one, but it is a far cry from that first aluminum disc to the excellent results obtained later on high grade acetate blanks with better equipment.

On May 25, 1937, I induced my friend Robert Irwin, protégé of John McCormack, and a well-known Irish tenor in his own right, to visit the City College for the purpose of making recordings. I had met Mr. Irwin in Dublin in 1934 when he was singing in a poetic play by W. B. Yeats at the Abbey Theatre. At the time I was acting in minor parts at the Dublin Gate Theatre, and studying contemporary Irish literature on a fellowship from Dartmouth College.

In the fall of 1937 the Abbey Theatre Company came to the United States on tour; on this particular trip F. R. Higgins, poet, dramatist, and member of the Irish Academy of Letters, was Managing Director of the troupe. I had met Higgins in Ireland, and I had known Ria Mooney, another member of the company, previously in America and then in Ireland when she was acting both at the Abbey and the Gate.

Consequently when the Abbey arrived on Broadway in the course of its 1937 tour I asked F. R. Higgins and Ria Mooney to record for me some of the beautiful Anglo-Irish speech of Christy Mahon and Pegeen Mike in *The Playboy of the Western World*. While Higgins was not an actor, his reading had particular interest because he was born in the western county of Ireland in which the action of the Synge play takes place.[2] Miss Mooney was acting the part of Pegeen Mike on Broadway at the time of the recording.

In addition to the joint recording of poet and actress, I made a recording of Higgins reading from his own poetry, and of Miss Mooney reading from the work of Yeats, Stephens, and other Irish poets. Also valuable among our supplementary records is a recorded talk by Miss Mooney about the Peacock Theatre, of which she was at one time Director. The Peacock was an experimental theatre for the Abbey, and was also a successful school of acting from which the Abbey drew promising young men and women from time to time.

In March, 1938, occurred our next burst of recording activity. Consulting my card catalogue, I find that on March 22 I recorded Denis Carey and other members of the English cast of *Murder in the Cathedral;* on March 25 I recorded Dr. Karl Rosenfelder, German poet, actor, and director; and on March 29 I recorded my old friend Roy Helton, novelist, poet and essayist of the Kentucky mountains.

[1] The Macmillan Company, 1934.

[2] Frederick Robert Higgins was born in 1897 at Foxford, County Mayo, and died January 8, 1941, at Dublin.

Like Robert Irwin, Denis Carey had acted in Dublin at the Abbey Theatre. When in Ireland I had seen him in the title role of *Parnell of Avondale*,[3] in which he gave a most inspired performance. Whereas Mr. Irwin had sung in certain of the later lyrical dramas by W. B. Yeats as performed at the Abbey, Mr. Carey had acted in them, speaking the verse. I prevailed upon Mr. Carey not only to record a long speech from *Parnell of Avondale*, which he did from memory, but certain stirring poetic selections from the plays of Yeats as well.

In 1938 Mr. Carey was acting in the English cast of *Murdler in the Cathedral* as performed on Broadway with Robert Speight in the rôle of the Archbishop of Canterbury. He brought with him to the College a group of six attractive and talented young ladies who constituted the verse choir of the Eliot play; thus we were able to record some of the striking choruses as rendered in group speech by six pupils of Elsie Fogarty.[4] The harmonization of the voices was intricately plotted and proved to be very effective. This record, while it presented hitherto unforeseen recording difficulties, was on the whole successful and is one of those I prize most highly among the supplementary records in our collection.

Other poets recorded at City College during the spring of 1938 were Alfred Kreymborg, a splendid reader; William Rose Benét, who read from his own work and from the work of the late Elinor Wylie; Dr. Sum Num Au Young, Chinese poet and scholar; and Raymond Holden, accompanied by his wife, Sara Henderson Hay, a fine lyric stylist in her own right.

Nearly all of the recordings mentioned thus far were made on aluminum, with results which, far from perfect, were as good as might be expected from that medium.

In the fall of 1938 there were no additions to the Phonographic Library of Contemporary Poets. Graduate work was taking more and more of my time, and I was, as usual, teaching a full schedule. But the value of the project was beginning to be recognized among poets and in the press as well.

In January, 1939, I recorded A. M. Sullivan, later to become President of the Poetry Society of America, and Liam Redmond, Irish actor then appearing on Broadway in an important rôle in *The White Steed*, by Paul Vincent Carroll. In my card catalogue I classify Mr. Redmond among the poets because he recorded for us a long original recitation in the poetic Anglo-Irish idiom of his native Limerick.

Thereafter there was a long period of inactivity, due largely to mechanical failure of the recording machine and to my own preoccupation with other affairs. However in the late fall of 1939 the Department of Public Speaking was provided with a new RCA-Victor recording equipment, and in the spring of 1940 I began again to record poets reading their own work.

II

First of the poets to be recorded on the new equipment were Edgar Lee Masters and Arthur Davison Ficke, who visited the College together on March 13, 1940. The operating skill of H. Lyle Winter,[5] the clear and vigorous delivery of the two poets, and the excellence of the machine combined to produce our best results up to that time. Operating the machine at 78 revolutions per minute and using 12-inch high grade acetate

[3] *Parnell of Avondale*, a three-act play by R. W. Fearon, opened at the Abbey Theatre, Dublin, on October 1, 1934.

[4] Elsie Fogarty, author of *The Speaking of English Verse* (London, 1923), has been for several years an instructor at the Central School of Speech Training and Dramatic Art, Royal Albert Hall, London.

[5] I later asked Mr. Winter, a colleague, to act as Technical Director of the Phonographic Library of Contemporary Poets.

blanks, whereas we had used aluminum blanks previously at the slower speed, we recorded two full disks of Mr. Masters and one of Mr. Ficke, and established the recording pattern that we were to follow thereafter. Each side of a 12-inch disc recorded at 78 revolutions per minute holds about 4 minutes of speech comfortably; thus it will be seen that, since we devoted on the average two discs to each poet recorded after that time, we were able to obtain about 16 minutes of recorded speech per reader.

Some of the poets previously recorded on primitive acetate or on aluminum on the first machine were later to return and record on the second or third machines on high grade acetate. In some cases there was duplication, but in most cases I recorded additional selections.

After recording Mr. Masters and Mr. Ficke with such splendid results, I asked for and obtained funds from the College with which to purchase blank discs, and I set my recording schedule in high gear throughout the spring of 1940, the fall of that year, and the spring of 1941.[6] In the fall of 1940 the Department of Public Speaking moved from Townsend Harris Hall to larger quarters in the Main Building, and was provided with a new and much superior recording studio, and with a dual-turntable Presto machine.

The idea of expanding my poetic adventure through the acquisition of books of poems occurred to me in April, 1940, and, since funds for this purpose were not forthcoming, I had to ask for donations of volumes. As a member of the Executive Board of the Poetry Society of America, I had heard of a collection of poetry books which the Society owned but could not house properly. Consequently, at my suggestion, the Society presented these books, over 100 in number, to the Phonographic Library of Contemporary Poets, to be kept in our Recording Room in association with the records. A suitable bookplate was printed, and affixed to each volume; the collection grew slowly but steadily as I induced publishers to donate copies of books by the poets we had recorded or were later to record. Many of these volumes were later inscribed by the authors.

On moving into our new quarters I thought that the bare walls of the Recording Room might well be decorated with autographed pictures of the poets who had visited us for the purpose of making recordings. At this date there are hung in the Recording Room inscribed, framed photographs of 21 poets.

In the autumn of 1941 I began to ask the poets whom we recorded if they would be willing to present to the Phonographic Library of Contemporary Poets original manuscripts of poems, autograph copies, or signed typescripts. Two original manuscripts, 12 autograph poems, and 30 pages of typescript were contributed.

I should like to present two tables showing in compact form the results to date of my adventure in poetry. In Table I the 45 poets who have recorded selections from their own work are listed alphabetically together with the date of visit and the number of selections read by them.

The names of 28 poets in Table I have been marked with an asterisk, indicating that they have read onto a band recording the same Shakespeare sonnet—"When in disgrace with fortune and men's eyes."

Certain factors which influenced my selection of poets to be recorded were as follows: a) Proximity; was the poet in or near New York? b) Willingness; could the poet be induced to come to the College for the purpose of recording, either

[6] During the academic year 1940-41 I did no graduate work whatever.

TABLE I

Name of Poet	*Date of Visit*	*Number of Original Poems Recorded*
Aldington, Richard	4-4-40	11
Auden, Wystan H.	6-4-40	4
Benét, William Rose	5-8-38	4
Bishop, John Peale*	3-28-41	9
Cane, Melville*	2-28-41	10
Clapp, Frederick Mortimer*	3-21-41	12
Colum, Padraic	6-4-41	6
Ficke, Arthur Davison*	3-13-40; 5-10-40; 5-9-41	21
Flaccus, Kimball*	1-12-42	7
Frankenberg, Lloyd*	12-13-40	8
Frost, Elizabeth Hollister*	3-14-40	21
Goll, Ivan	5-28-40	1
Goll, Madame Ivan	5-28-40	1
Gordon, Ralph*	5-2-41	10
Guiterman, Arthur*	12-6-40	11
Hay, Sara Henderson*	6-7-38; 5-16-40	23
Helton, Roy	3-29-38	8
Higgins, F. R.	11-4-37	2
Holden, Raymond*	5-31-38; 5-16-40	16
Jeffers, Robinson*	3-7-41	12
Kenyon, Theda*	5-16-40	3
Kreymborg, Alfred*	3-17-38; 2-14-41	24
Leadbelly (Hudie Ledbetter)	4-26-40	2
Leslie, Kenneth	4-19-37	6
Lieberman, Elias	12-6-40	13
MacKnight, Floyd	5-10-38	3
Masters, Edgar Lee*	3-13-40; 3-19-40; 11-29-40	28
Moore, Marianne*	2-14-41	4
Morrow, Helen	4-4-40	7
Rayford, Julian Lee*	2-28-41	13
Redmond, Liam	1-27-39	1
Rodman, Selden*	6-4-40	4
Rosenfelder, Karl	3-25-38	1
Shuster, George N.*	4-25-41	5
Speyer, Leonora*	5-2-40; 2-7-41	12
Sullivan, A. M.*	1-9-39; 1-10-41	6
Taggard, Genevieve*	5-27-40	11
Tate, Allen*	3-4-41	8
Torrence, Ridgely*	5-2-40	14
Untermyer, Jean Starr	3-28-41	16
Van Doren, Mark*	3-14-41	12
Vinal, Harold*	1-10-41	6
Wheelock, John Hall*	12-4-37; 2-7-41	7
Williams, Oscar*	12-13-40	5
Young, Sum Num Au	4-12-38	17

out of friendship for me, friendship for a friend of mine, or for other reasons? c) Reputation.

While hoping to record recognized leaders in the field, I recorded some poets who were not so widely known, because they were willing and available, and in one or two cases because they asked to have the opportunity. At all times I tried to keep my own literary tastes and preju-

dices in the background, to the end that the representation might be as catholic as possible.

No poet ought to feel injured because he or she has been omitted thus far from this project; given the opportunity, I should like to record at least 50 additional American poets whose names occur to me, and at least 25 additional poets of foreign birth who are in this country at the present time.

In addition to the Shakespeare sonnet interpretations and the other supplementary recordings mentioned earlier in this article, the following supplementary recordings were made on high grade acetate discs with our latest equipment:

TABLE II

Name of Reader or Speaker	*Material Recorded*	*Date*
Toska Bissing	Extempore talk on the Dublin Gate Theatre.	1–3–40;
	Selections from the following, to illustrate various types of British dialect: G. B. Shaw, *Man and Superman;* Sean O'Casey, *I Knock at the Door;* G. B. Shaw, *Pygmalion;* Eric Knight, *The Flying Yorkshireman;* Richard Llewellyn, *How Green Was My Valley.*	1–15–40; 12–20–40
Colum, Padraic	The Scene in the Pub, corresponding to the Episode in the Cave of the Cyclops, from *Ulysses,* by James.	6–4–41
Ficke, Arthur Davison	Interviewed extempore by Kimball Flaccus on the subject of modern poetry.	5–9–41
Kreymborg, Alfred Moore, Marianne	Improvisation on modern poetry, with Kimball Flaccus.	2–14–41
Rayford, Julian Lee	Dialogue with Kimball Flaccus; folk tale about Paul Bunyan; song, "Frankie and Albert" (original version of "Frankie and Johnny").	2–28–41
Shuster, George N. (President of Hunter College)	Selection from his published doctoral thesis, *The English Ode.*	4–25–41

The possibilities offered by this type of literary recording are limitless, but I was subject to strict limitations of time, and hence I point to the items in Table II as being merely indicative of what might be done. I kept my main objective always in mind, i.e. to record poetry as interpreted orally by those who wrote it.

III

The recording of poets reading their own work is not a new idea. In 1889 Thomas A. Edison sent two men from the United States to England to make wax cylinder recordings of Alfred Tennyson and other famous Englishmen. The selections from Tennyson were "The Charge of the Heavy Brigade at Balaclava," "The Charge of the Light Brigade," and excerpts from "Maud" and "Lancelot and Elaine." These historically important recordings have been preserved at Aldworth, summer home of Tennyson, and were played there on July 8, 1939, for members of the Poetry Society of England.[7]

W. Cabell Greet made over 50 recordings of Vachel Lindsay at Columbia University; these records, originally intended by Dr. Greet to form part of his private collection, were later presented to the University. The best of them have been commercially available for some time. This recording activity, carried on in the late twenties,[8] indicates that Dr. Greet was one of two pioneers who led the way

[7] See *The Poetry Review* (London), September-October, 1939.

[8] Vachel Lindsay died December 5, 1931.

in America in the exciting enterprise of preserving the voices of poets.

The other pioneer is Professor Frederick Packard, who lured T. S. Eliot into the recording studio when the latter was Charles Eliot Norton Professor of Poetry at Harvard University during the academic year 1932-33. A 12-inch disc, interesting but technically inadequate, was later put on the market; this record preserves an effective interpretation by Eliot of two of his poems, "Gerontion" and "The Hollow Men."

My own project, started in 1937, owes much to the example set by Professors Greet and Packard. I was of course aware of what they had done when I founded the Phonographic Library of Contemporary Poets. I have since met both of them and have heard many of their excellent records. The recording of poetry is now conducted at Harvard by Professor Packard, and at Columbia by a committee consisting of Professors Henry W. Wells, W. Cabell Greet, and George Hibbett. The Packard recordings have been made commercially available through the Harvard Film Service, and the Wells-Greet-Hibbett recordings have been put on the market under the auspices of the National Council of Teachers of English.

Both Harvard and Columbia have gone beyond City College in this respect—they have processed a number of their best records and have made them generally available. The records have brought royalties and wider recognition to the poets, and have helped students all over the country to understand and to appreciate modern American poetry. I had hoped that City College might process and make available the best of our own recordings, which, in interest and technical excellence equal and in some cases surpass the recordings made at Columbia and Harvard, but at this date the necessary financial backing has not been forthcoming.

Therefore the Phonographic Library of Contemporary Poets remains a private educational undertaking, rather than a public educational enterprise. Our records are carefully preserved in metal containers. The great majority of them have been played only once, but a few have been played a second time for the purpose of making acetate copies. These copies have been played before groups on five occasions.

On May 15, 1941, I invited a select audience of poets, educators, editors, and critics to attend a "poetry record concert" which was held in the Faculty Room at the City College. About 75 people attended, and heard recordings of 14 poets. A number of the poets represented were present in the audience. I asked that silence be preserved between records in order that the event might run off smoothly, shifting from voice to voice, from mood to mood, with no outward disturbance. The audience identified the voices by means of printed programs.

In conjunction with this concert, or recital, an exhibition of manuscripts and typescripts was arranged, and after the playing of the records the guests visited the Recording Room and examined books and looked at framed photographs. To the best of my knowledge this was the first public playing of poetry records before an invited audience to be held anywhere, and certainly it was the first such occasion supplemented by an exhibition of manuscripts, books, and photographs of the poets.

Later that spring I played the same recordings of 14 poets for my graduate class in The Appreciation of Poetry, and for an undergraduate class; in the fall of 1941 I repeated the record concert for a visiting class from the New York School of Fine and Applied Art, and for the Writers' Club of City College. The audience on the first of these four occasions

consisted of New York high school teachers and principals; on the second, of City College English majors; on the third, of art students of college age; and on the fourth, of City College students interested in writing.

On November 24, 1941, I attended a "phonographic recital of contemporary poets" arranged at Columbia University by Henry W. Wells. Recordings of 18 poets were played before an invited audience of about 75 people in a large and impressive room in Philosophy Hall. An exhibition of photographs of poets covered one wall, and an exhibition of manuscripts and books was on display at the time in the Browsing Room of the Columbia Library.

Not all of the recordings played had been made at Columbia University; included were the Harvard recordings of T. S. Eliot and Robinson Jeffers, and a London recording of Edith Sitwell. A number of the records which had been put on the market through the Harvard Film Service and the National Council of Teachers of English were familiar to me, but I heard others which had not been published and were most interesting. I compared certain of the records played at Columbia with our own recordings of the same poet.

Whereas I had asked for silence between records, Professor Wells personally introduced each record with a few apt remarks. I believe both methods have points in their favor.

What advantage is there in recordings of poetry read by the poets, and why is not the presence of the poet infinitely more desirable? These questions naturally occur to many people who hear about my venture and related ventures in the field. My answer is that records may be played when the poet is unavailable for geographical reasons, or, melancholy thought, after he has died. Furthermore it would be difficult to arrange for a recital by 18 living poets in one evening, but a recital by 18 recorded poets is not only feasible but was demonstrated by Professor Wells to be enjoyable.

The poet reading his own work aloud to an audience is in some ways more effective than a record because more real. Yet when a recording is played the audience enjoys all of the personality as reflected in his voice, without being distracted by the physical appearance on the platform. Many listeners shut their eyes when attending the opera or symphony concert for precisely the same reason, because they do not wish to see singers in garish costume, or gaudy scenery, or the spectacle of elbows frantically sawing the air.

If the questioner grants that recordings of a poet reading his own work are in some respects superior to the actual presence of the poet, he may go on to ask why trained speakers or actors might not read the poems for the purpose of recording better than the poet could read them. My reply is that the most effective reading is the most authoritative one, and the most authoritative oral interpretation possible of any given poem is that of the poet himself.

The poet reading his own work is not only bound to be more authoritative than any other conceivable interpreter, but also more sincere, for no one else holds the work in such genuine high esteem as its creator.

Furthermore the average poet, if not so well trained in voice and diction as the professional reader or actor, nevertheless is better trained in the subtleties of rhythm superimposed upon a strict metrical base.

Poetry is for the ear as well as the mind of man. Through the ear it enters most powerfully and pervasively into the mind. I think more good poetry needs to be written, read, heard, and appreciated, but then, as I admitted at the beginning

of this article, I am prejudiced. I have helped to preserve some true poetry for the ears of future generations. And now, with the writing of this paper, I call a halt, whether temporary or permanent I do not know, to what for me has been a rewarding and exciting chapter.

[As a footnote to this article it should be said that Professor Flaccus's entire Phonographic Library of Contemporary Poets has now been duplicated by the Library of Congress. ED.]

LOOKING BACKWARD!

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THE history of teaching oral interpretation of literature in the colleges and universities of the United States is rich in lore that ought to interest all speech teachers of today. We so often fail to realize that we have a background, that our subject did not spring full grown from the mind of any one person, or from any particular curriculum. We have been known to apologize for the newness of the subject, or for its purported place in the family of frills. These apologies are out of order, for speech has a long and, for the most part, an honorable history as an integral part of higher education. It is the purpose of this article to introduce a few of the illustrious members of the family and to mention dominant trends in the evolution of that part of the speech curriculum known as oral interpretation.

Oral interpretation of literature developed from the fifth part of rhetoric, *pronuntiatio*, or delivery. Since many of the scholars in England during the eighteenth century were interested in the study of the English language in either written or oral form, another part of rhetoric, *elocutio* or style of composition, became involved. The name which was finally approved for the study of delivery and which has been used throughout most of its history was *elocution*.

The immediate cause for an emphasis upon delivery was numerous complaints in England concerning the public speech of the day, especially that of the clergy. Higher education was concerned with the study of Latin and Greek but did not include training in reading and speaking of English for an audience. John Mason, a non-conformist divine in London, who trained students for the ministry wrote an essay in 1751 entitled *An Essay on Elocution or Pronunciation intended chiefly for the Assistance of those who Instruct others in the Art of Reading and those who are often called to Speak in Public*. Although this is one of the earliest of the treatises on elocution, Mason's definition of elocution does not sound too foreign to us today:

> A good pronunciation in *reading*, is the Art of managing and governing the Voice so as to express the full Sense and Spirit of your Author in that just, decent, and graceful Manner, which will not only instruct but affect the Hearers; and will not only raise in them the same Ideas he intended to convey, but the same Passions he really felt.[1]

A need for some method to preserve the art of the theater and other forms of public speech inspired the elocutionists to devise notations for variations in pitch, accent, time, and force which resembled those used to record music. The use of these notations and a multiplicity of rules as a method of teaching became

[1] John Mason, *An Essay on Elocution*, etc. (London, 1751), p. 22.

known as the *Mechanical method.* John Walker has been identified as one of the first of the English elocutionists to use this approach. His books, *Elements of Elocution* (1781) and *A Rhetorical Grammar* (1785) exerted a great influence upon the teaching of speech until the middle of the next century. Walker was particularly interested in devising a notation for inflection and in rules for pausing according to grammatical forms. "The art of reading," he says, "is that system of rules, which teaches us to pronounce written composition with justness, energy, variety, and ease. Agreeably to this definition, reading may be considered as that species of delivery, which not only expresses the sense of an author, so as barely to be understood, but which, at the same time, gives it all that force, beauty, and variety, of which it is susceptible: the first of these considerations belongs to grammar, and the last to rhetoric."[2]

Notations were also used to record the gestures and movement on the platform. Gilbert Austin presented a detailed system for this purpose in *Chironomia* published in 1806. This book was an expensive one because of the one hundred and twenty-two steel engravings which illustrated so handsomely all of the positions that were indicated by symbols. It followed very naturally the work of John Bulwer, *Chirologia . . . Chironomia,* published in 1644, and *The Art of Speaking* by James Burgh published in 1762. Bulwer used pictures of the hand and fingers to illustrate different gestures while Austin progressed to the use of pictures of the whole body, and of symbols to indicate hand, arm, and foot movements. The example below will illustrate the use of Austin's notations:

Ls veq-vhx a——B pef——d
The curfew tolls the knell of parting day
aR2

The letters above the line refer to attitude and gesture. *Ls* indicates the attitude of listening, while *veq* means that one arm should be vertical elevated oblique and the other vertical horizontal extended as indicated by *vhx*. The symbols below the line refer to the action of the feet; *aR2* means to advance two steps to the right.[3]

The *Natural method* implied an absence of rules and directed the student to re-enact in his own mind experiences that corresponded to those related in the literature which he read orally. Thomas Sheridan is credited with fathering this school. His *Course of Lectures on Elocution* (1762) was a popular textbook in England and America. Throughout the lectures, Sheridan warns against the artificialities which are found in some public speaking. He believed that the best way to develop good delivery was to study good animated conversation.

Many parallels can be seen in the lives of these two elocutionists who are now considered to be the originators of two opposing schools of speech. They were both actors, lexicographers, grammarians, and teachers of elocution. Their interests were similar. Walker followed Sheridan and in many ways his theories developed from those of Sheridan rather than in opposition to them. The Elocutionary movement had gained more momentum when he entered.

In our own country during this early period, which may be set rather arbitrarily from 1750 to 1827, the English elocutionists exerted their greatest influence. At that time most of the textbooks were English and many of the teachers had been trained in England. The only significant contribution to elocution made by an American during this period was made by the Reverend Ebenezer Porter. His books were written for his students in Andover Theological Seminary.

[2] John Walker, *A Rhetorical Grammar* (London, 1785), p. 29.

[3] Gilbert Austin, *Chironomia* (London, 1806), pp. 524, 528.

Analysis of Principles of Rhetorical Delivery as Applied to Reading and Speaking was published in 1826. *The Rhetorical Reader,* according to the title page, went through its *220th* edition in 1835. They are both very readable and seem less academic than those mentioned before. Porter's definition of elocution clarifies the confusion of terms, "Elocution, which anciently embraces style, and the whole art of rhetoric, now signifies manner of delivery, whether of our own thoughts or those of others."[4]

The early period may be concluded with Porter because from his time on the English elocutionists cease to dominate so generally the teaching of elocution in this country. Their textbooks seem overly academic and not very usable to the modern teacher but placed in the frame of their own background they are remarkable. They established the importance of the study of delivery and popularized the use of literary selections, either memorized or read from the text, as a part of the liberal arts training offered to students of that time.

At the beginning of the nineteenth century, the United States made an effort to become independent of England, to develop her own ideas, her own leaders, and her own culture. The trend was scientific, and there was great interest not only in increasing knowledge but in developing techniques for using it. In the field of speech, the outstanding contribution was made by Dr. James Rush. Dr. Rush, the son of the famous Benjamin Rush (who had been a signer of the Declaration of Independence), became so much interested in scientific investigation of the vocal mechanism that he retired from active medical practice to pursue his research. In 1827, he published *The Philosophy of the Human Voice* as a scientific treatise, not as a textbook. The book is verbose, and needlessly abstruse, but it exerted immeasurable influence upon the teachers and textbook writers of the nineteenth century. Since science was interested at that time in classification and description of observable phenomena, Rush attempted to classify and describe "the vocal signs," by different qualities of voice as *whisper, falsette, natural, guttural,* and *orotund.* The latter quality according to Rush is desired above all others, and is the most difficult to obtain.

> By Orotund voice, I mean a natural, or improved manner of uttering the elements with a fulness, clearness, strength, smoothness, and if I may make a word, sub-sonorous vocality; rarely heard in ordinary speech, and never found in its highest excelence, except through long and careful cultivation.
>
> By Fulness of voice, I mean a grave and hollow volume, resembling the hoarseness of the common *Cold.*
>
> By Clearness, a freedom from aspiration, nasality, and vocal murmur.
>
> By Strength, a satisfactory loudness or audibility.
>
> By Smoothness, a freedom from all reedy or guttural harshness.
>
> By Sub-sonorous quality, its muffled resemblance to the resonance of certain musical instruments.[5]

All the exercises which Rush devised for improving the voice were based upon the "elements" or individual speech sounds, and were adapted to the different modes of speech: pitch, force, abruptness, quality, and time.

The interest in elocution in the previous period was closely related to the study of the language, in this period because of its scientific emphasis the study of elocution becomes related to physiology. Physical exercises, breathing exercises, and relaxing exercises became an important part of elocutionary training in many schools. Strange claims were often made for the therapeutic values of such training. Andrew Comstock in his

[4] Ebenezer Porter, *Analysis of Principles of Rhetorical Delivery as Applied to Reading and Speaking* (Andover, 1836), p. 19.

[5] James Rush, *The Philosophy of the Human Voice,* 6th edition (Philadelphia, 1867), p. 149.

book, *A System of Elocution* states his belief that elocutionary training will combat "pulmonary affections" and gives an example of a young clergyman who was cured of dyspepsia in Comstock's school, The Vocal and Polyglot Gymnasium of Boston.[6]

Joshua H. McIlvaine's book, *Elocution* (1870), although indebted to Rush, predicted the psychological emphasis which was to characterize the following period. In it is seen an interest in the mental processes involved in reading and also a warning against an overemphasis upon technique and mechanical methods.

> . . . the tendency of the work if the student be not on his guard, is to displace from his consciousness those mental operations which properly belong to the giving out or expression of thought and feeling; to render predominant in his mind the rules and precepts of the art, together with all those other mental actions which, in good speaking, are carried on strictly as sub-processes; and thus, to cherish the vices of elocution, rather than to correct them.[7]

The seventies and eighties are spoken of by Mark Twain as the "gilded age." Parrington describes them as the period of "preemption, exploitation, and progress." There was great variation in forms of art and many of them showed lack of restraint and taste. Elocution did not escape this trend but developed many forms that were extravagant and in bad taste. The followers of Delsarte probably went to the greatest extremes with their elaborate charts for gesture, their statue-posing exercises, and theories concerning the immanent and organic beings of man. However, the Delsarte System was relatively short-lived and it did follow the general emphasis upon psychology rather than physiology and emphasized the oneness of mind and body.

Alexander Melville Bell effected a good compromise between the natural and mechanical methods of teaching and wrote numerous books explaining his point of view. One rather unique contribution was his emphasis upon ear-training as a necessary part of elocutionary training.

The most significant emphasis between 1870 and 1916, however, was that exerted by the new psychology. Teachers became interested in variations which were found in capacities, previous training, and experience of the students. The methods which they favored were more flexible and nearer the Natural school than were those of the teachers in the period of Rush. Toward the end of the century, when the extravagant Delsartian system was losing ground, the "think-the thought" school was introduced. Samuel Silas Curry was its outstanding leader. He wrote many books in which he tried to clarify his theories and methods. It was a difficult task because he represented a sort of transition from the earlier more mechanical emphasis to the new emphasis upon mental processes. Curry established one of the most successful professional schools of speech and trained many teachers as well as professional readers.

As the college and university enlarged its curriculum and added elective subjects at the expense of the classical studies, rhetoric became suspect and speech training underwent a difficult period. Rhetoric and elocution were no longer required subjects. Orations and declamations were no longer required of each student as they had been since the early period. Itinerant teachers gave training in classes which were extra-curricular. Thomas C. Trueblood was such a teacher before he established a department of speech in the University of Michigan.[8] Because of the popularity of

[6] Andrew Comstock, *A System of Elocution* (1844), p. 13.

[7] Joshua H. McIlvaine, p. 179.

[8] Thomas C. Trueblood, "A Chapter on the Organization of Courses in Public Speaking" QUARTERLY JOURNAL OF SPEECH EDUCATION XII (1926), 1-2.

the lyceum and chautauqua there was a great demand for trained readers and speakers at this time. The professional schools of speech accepted this responsibility and too much credit cannot be given for their work. Nevertheless, they did sponsor some fads and harbor some charlatans. It was in this period, that "elocution" developed a connotation not too savory.

In 1915 the NATIONAL ASSOCIATION OF ACADEMIC TEACHERS OF PUBLIC SPEAKING was formed. This was the beginning of our present national organization. It will not be necessary to recount the progress that has been made since that time in reinstating speech in the curriculum of the college and university. Its program has been extended far beyond any former plan. The courses are more numerous, more diversified, and more specialized. The course in oral interpretation of literature may place emphasis upon the appreciation of literature and give no attention to the preparation of public readers. It may include choral reading, dramatic interpretation, and story-telling. Although the trend is away from the Mechanical school of teaching, the principle of eclecticism usually dictates the methods to be used.

We have tried to glimpse a rather large picture. Nevertheless, we have seen four rather distinct periods in the evolution of the subject now called "oral interpretation of literature": (1) The English elocutionists developed the Natural and Mechanical schools, (2) Dr. James Rush introduced the "scientific method," (3) Psychology exerts an influence upon methods of teaching, and (4) An extensive speech program becomes a part of the curriculum of higher education. The major emphases have all been retained. The Natural and Mechanical schools are not so clearly defined as they once were, but most teachers recognize values in both and attempt a compromise. The scientific trend has developed voice science and speech pathology. More individualized teaching and a recognition of the importance of working first from within the mind are the results of the introduction of psychology as a factor in eduational methods. Elocution has been, in a way, dismembered. However, oral interpretation, as its most direct descendant, continues and is now considered an art in which the individual must create for himself and his audience an experience, thus communicating the logical and emotional content of the selection of literature which he reads.

Looking backward, and then forward, should be a pleasant experience for every student and teacher. We have a right to feel proud but not smug, for there is still work to be done. What will be our contribution?

SUGGESTIONS FOR IMPROVING DRAMA FESTIVALS AND CONTESTS

ERNEST BAVELY
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SEVERAL hundred high schools and colleges, not to mention the community theatres and church groups, participate in at least one drama tournament each season. The number of people involved in these events runs into the thousands. The cost, in terms of time and energy as well as dollars, is considerable. It is important, therefore, that we be constantly on the alert for improvements in the organization and management of these activities. The following sugges-

tions are presented with the hope that they will show where and how certain improvements may be made. They are based upon some twelve or thirteen years of study and observation.

Place of the Tournament in the Dramatics Program

The tournament play should and ought to be, always, an integral part of the dramatics program for the season. It should be accorded just as much recognition in that program as is given to the all-school play, or to the senior class play, or to any other major dramatic production.

A large number of directors at present fail to schedule, long in advance, the time required for the thorough preparation of their plays, with the result that other dramatics productions share time and place with the tournament play when the latter should receive undivided attention. The results are invariably the same. Teachers are overworked, students are called upon to give a disproportionate share of their time and energy, little time is available for the consideration of a wide variety of plays from which the tournament choice may be made, rehearsals are rushed, and the preparation of the various rôles rarely goes much beyond the surface mastery of lines and a few stage movements. We cannot blame our school administrators for questioning the value of tournaments, as they sometimes do.

Certainly more desirable from the educational point of view, is for the school to adopt a plan whereby the selection and preparation of the contest or festival play becomes a part of the season's program and a project for the entire dramatics department.

Choice of the Tournament Play

It will be far more convenient for all concerned if a schedule is made early in the fall which will specify the exact weeks put aside for the choice and preparation of the tournament play. Instead of having the overworked dramatics director take upon herself the burden of finding a suitable play, the aid of the entire dramatics department or club should be sought early in the fall in making this important selection. There are hundreds of one-act plays that students will gladly read, if they have a definite purpose in mind for reading them. Students should be organized into reading committees, with each group deciding what plays are worthy of being brought to the attention of the department or club as a whole. What an ideal project in play-reading this can be, and what golden opportunities it gives the director to teach students the fine art of recognizing and appreciating good drama! This delightful experience can easily be turned into a six weeks' project. If a list of all worth-while plays is compiled, based upon the students' written and oral reports, the ever present problem of what plays should be given for assembly and other occasions is largely solved.

Instead of choosing one tournament play, several should be chosen. Not only will this give many students an opportunity to participate in some way or another in the selection and preparation of these plays, but it also gives life, guidance, and motivation to their learning. When the choice of the best play is made, the dramatics director will know that the selection is made on a democratic basis, and that the project has enlisted the active participation of many students. Those plays that are not chosen may be given as part of the school assembly programs and before various other school and community groups, thereby giving every student the opportunity to appear in a public performance.

It is urgent also that the newer plays be entered in our drama festivals and

contests. It is equally imperative that directors show more originality and independence of thought. Good judgment is not in evidence when a so-called "winner" of one season will, as certain as night follows day, be the choice of a score of directors the following season. It should be obvious to all that what may be an ideal play for one cast is definitely a poor choice for another. What may be the perfect type for one director's ability and temperament may be the very opposite for a director with different qualifications. Certain plays, and it must be admitted that they are worth-while plays, have been entered in tournaments so often that judges dread the very thought of having to see them again, regardless of how well the plays may be performed.

That fact alone ought to be sufficient to discourage the use of these overworked plays. On the other hand, it is welcome news to the judges and to the audience when the tournament program announces the performance of a new play. That which is new and fresh always attracts attention, and new, worth-while tournament plays are being published. It does not speak well professionally of any director to excuse herself on the grounds that she chose a shopworn play because she lacked the time to read the newer ones. She is only admitting that she did not plan early and plan well, if she planned at all.

Casting

On the whole most directors do a satisfactory job of casting their contest and festival plays. Obvious cases of miscasting are not many. More directors should, however, adopt the habit of double casting the principal rôles. No play should be withdrawn from the tournament at the last minute because little Mary Jane has developed a sore throat or because Billy has sprained his ankle. Here again it is a matter of thoughtful planning.

Preparation of the Tournament Play

No cast has the right to perform in a tournament without a thorough mastery of the lines. Believe it or not, there are groups that do just that. It is expected that the tournament play be a finished production, for excellence is certainly one quality we look for at a contest or festival. *More time should be spent in preparing tournament plays.* Too many directors and students satisfy themselves with the mere reading of lines, without going into a thorough study of the parts. Too many directors do not know the real meaning of the plays they attempt to direct; they do not understand the author's message, the mood of the play, or its fundamental theme. Again and again, parts performed by students lack variety. There are no climaxes, movements are mechanical, and voices never change. Great is the need for more training in diction, better voices, enunciation that is distinct, pronunciation that is correct. At the same time care must be taken to avoid artificiality, lack of sincerity.

Make-up

It is not infrequent for a good performance to be ruined by poor makeup. This is often due to too much makeup, rather than not enough. The fearful looking whiskers we associate with pugnacious Bolsheviks and the mustachios made famous by Groucho Marx have no place in our tournaments. Let's pattern our makeup more after the rules set by nature. Our own imagination sometimes leads us astray.

Scenery

Even though most of the sponsoring organizations specify that scenery is not a factor in the evaluation of a performance, we find directors who spend precious time on scenery and too little time on the preparation of their plays. We find directors who insist on bringing car loads

of scenery and scores of bags stuffed with costumes. It is perfectly obvious to all—excepting to these well-meaning directors—that no one expects perfection in the way of scenery and props in a tournament where frequently a dozen plays must be given in the course of one day. The very contrast produced by the use of too much scenery and extravagant costumes often distracts the judge's attention from the other factors which he is instructed to judge, with the result that the production does not receive the full attention it deserves.

Judging the Tournament Play

That the single critic judge plan has many advantages over other plans used in the past, is readily admitted by those who have made a study of the subject. The fact that the critic judge system is finding increasing popularity among our tournaments is additional proof that it is superior to other methods used. A study of the critic judge system made during the past two seasons, however, convinces this writer that it is not a perfect system and that we should not give up our search for even better methods. The greatest disadvantage of the critic judge system lies in the fact that the evaluation of a performance rests entirely with one person. Granted that the judge is an expert, that he knows what constitutes good acting, the fact remains that even the experts often do not agree on what is good. What one expert regards as a highly satisfactory performance, another expert rates as mediocre. What is regarded as an ideal tournament play by one expert, is frowned upon by another. And what better example of this diversity of judgment is there than that which exists among our outstanding drama critics? What one Broadway critic rates as a hit, another critic ranks as a second-rate play. This same wide difference of opinion is often found in the audience, which on many occasions is a far more accurate critic than the critic himself.

The discussion of the various performances which generally precedes the final announcements regarding decisions is the most valuable service performed by the competent critic judge. It is this discussion that is often most helpful to the visiting directors and casts. If this is the case, does it not seem logical to think how far more valuable would the discussion be, proportionately speaking, if three expert judges were used? It stands to reason that three experts would bring into their round table or panel discussion many more factors worthy of comment and appraisal than one can possibly introduce. There would be the distinct advantage of having three opinions expressed. If one of the experts felt, for example, that a play was not a particularly happy choice, one of the other experts who felt otherwise could present his reasons for liking that particular choice. Very often a director and her cast are made uncomfortable by one expert judge who is positive that the play is not a good choice, or that it was given the wrong interpretation, when it is evident that another judge might have an entirely different opinion. Of course, if we have three expert judges, it is clear that we shall probably have disagreements among them, maybe violent disagreements. What of it? Newspaper drama critics disagree. Audiences disagree. At least we can give our critic judges the same privileges we enjoy as members of the audience. As long as the discussion leads to a thorough analysis of the performance, all for the benefit of the director, the cast, and the audience, why concern ourselves about disagreements?

But how can the judges arrive at final decisions, how can they select the best play, if so much diversity of judgment exists among them? You don't propose

that the judges compromise their differences with the result that, as has happened in some tournaments, average plays receive the highest rating? In reply to these valid questions we should ask ourselves if it is necessary, or even desirable, for judges to make final decisions or choose the best play. We don't require our professional drama critics to reach final decisions. On the contrary, we welcome difference of opinion. That is one reason why the theatre is so exciting and stimulating. The critics may agree or disagree and that is that. Why then insist that our tournament critic judges must always agree and always close with "decisions"?

The answer to that question is obvious. We want judges to arrive at decisions because we directors and students must know who are the "winners." We have been taught to expect prizes and awards. We want the judges to give us the cup or the plaque or the certificate so that we may return home with the fallacious notion in our heads that we actually did better than anyone else at the tournament. Is it so vitally important that we must have "winners" and "prizes"? Must we have plays classified as superior, good, average, etc.? Why cannot our tournaments stop with the discussion of the various performances by a group of expert judges who are there to give us the benefit of their knowledge and experience, and not to hand us prizes? Why ruin what is a perfectly delightful educational and recreational experience by calling for decisions that add nothing to our knowledge and which frequently result in injured feelings and a sense of inferiority among those of us who will have to return home without prizes?

If we think this matter through carefully, it soon becomes clear that it is almost impossible to judge tournament plays fairly, regardless of how conscientious our judges may be. The only way in which we can possibly hope to arrive at fair decisions is to require that the same play be entered by all participating groups, and require the judges to consider exactly the same factors in each of the performances. Obviously, fair judgment is almost impossible where there are a number of different plays entered, with some being comedies, some melodramas, and some serious plays. Added to this is the fact that some plays require four actors, some six, and others ten or more. If the plays are of the same type and have the same number of actors, there will still exist wide difference as far as difficulty of production is concerned. Here is a play that calls for the very best in the way of acting from the student players. Here is another play, such as *The Valiant*, that is so dramatic that it practically acts itself. Which of these two performances deserves the prize? The one that requires so much from the actors with the result that it is not as well done? Or shall it be the play that acts itself and for that reason makes a much better impression, although much less effort is required of the student players?

The writer believes that drama tournaments will be much more valuable if a panel of expert judges is employed to discuss the various performances, and tournaments will become much more valuable educationally if directors and students make it known to sponsoring organizations that they are willing to do without decisions and prizes and that they prefer thoroughly competent discussions of the performances given. Of course, in the case of local and regional tournaments, judges must designate those plays that shall have the privilege of entering the state contest or festival, but even in these events it is still possible to make use of much of what is recommended here. While it is desirable to do

away with prizes for those schools that do superior work, judges should be required at all events to recognize those students that do excellent work by naming a tournament cast of six or eight students. Suitable awards, preferably scholarships, should be given to such students.

A SPEECH TEACHER LOOKS AT GENERAL SEMANTICS

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WE TEACHERS of Speech are becoming increasingly aware of semantics. At our conventions, papers, and even whole sessions, are devoted to it. It is being used in the treatment of stuttering. Courses in semantics are appearing in some of our curricula. There is no escaping the fact that here is material which is filtering into Speech.

If each of us were to tell what the term *semantics* signifies to him, there would undoubtedly be great differences of opinion. For some it might be restricted to study of formal dictionary meanings. Others would recall Chase's *The Tyranny of Words*. Still others would think of Ogden and Richards, or of Korzybski and his system of General Semantics. Truly, there is confusion as to what the field includes; and there is argument as to its importance.

One of the most vigorous controversies focuses on Korzybski's system of General Semantics.[1] Often those who are antagonistic to General Semantics claim its exponents are cultists whose judgment is overshadowed by their zeal as disciples. Conversely, those who support the system often attribute to its opponents dull, unimaginative conservatism.

This paper summarizes the reactions of one speech teacher to General Semantics. It probably will not satisfy either camp. It neither attempts to defend nor condemn. Instead it surveys (1) some reasons for the misunderstanding and conflict, (2) the purpose toward which General Semantics aims, (3) examples of typical formulations, and (4) illustrations of the problems and implications in the application of these formulations to Speech.

I

One who has studied General Semantics carefully cannot help noticing how poorly the system is understood by some persons. There are several reasons.

The first reason rests in the nature of General Semantics. It is disastrous to attempt to "explain" General Semantics in half an hour. It is hopeless to attempt to "understand" the system from such an explanation. In either case, the difficulty is verbal. General Semantics rests on a detailed and involved theory derived from many areas of human knowledge. In codifying this theory, Korzybski developed a special terminology. This he achieved by adapting existing words—by using them to refer to specific aspects of his formulations. The procedure is legitimate. Unfortunately, although these technical meanings cannot all be presented in a short discussion of General Semantics, such a discussion must employ these terms even more than a long one does—there not being time for the digressions which are necessary if the terms are to be avoided. It is inevitable that the reader or listener should gain a false impression. Thus, through no fault of his own, he sets up straw men—which are

[1] A. Korzybski, *Science and Sanity, an Introduction to Non-Aristotelian Systems and General Semantics* (Lancaster, Pa., 1933).

not difficult to knock down. In doing so he is likely to develop a contempt for General Semantics that blinds him to the contributions it can make.

A second cause for misunderstanding is failure to distinguish between General Semantics and other forms of "semantics." The person who knows that "semantics has to do with word meanings" or who has read Stuart Chase's doubtful popularization and on this basis assumes some knowledge of General Semantics is guilty of intellectual laziness which needs no comment. Fortunately, such individuals are not common. The danger of confusing various "systems of semantics," however, is real. To a lesser degree, there are many who do so.

In the third place, General Semantics is often accused of being "old stuff." It is condemned as a redressing in a new jargon of ideas which we have known and have long been using. It is dismissed as "obvious." These criticisms can not be passed over lightly. The careful student will find in General Semantics much that he has encountered before. This is to be expected when one remembers that Korzybski went to mathematics, the physical sciences, the biological sciences, the medical sciences (including psychiatry) and everyday experience for the materials on which his formulations are based. It would be strange indeed if what he offers does not have a familiar ring. The significant question is not, "Are the ideas new?" but rather, "To what use can the ideas be put?" The danger in pointing out the obviousness of these ideas is that in so doing one may fail to examine their re-organization to see whether they are in a distinctive context. The first problem in evaluating General Semantics is to examine its context and to determine the use to which the ideas are put.

II

Stated concisely, General Semantics may be classified as a method of facilitating, correcting, restoring, etc. one's adjustment to life. It had its origins in efforts to determine why men often fail so miserably in personal and social affairs and yet succeed so brilliantly in technological and scientific efforts. The problem is not new. We have all encountered attempted solutions to it. We would probably all agree that here is one of the most serious questions of the modern world. On this point nothing more need be said.

General Semantics, then, provides a method of aiding human adjustment. It has been used with success as a psychiatric technique. However, its applications are not limited to the realm of major mental disorders. As we know, the mechanisms responsible for these disorders function to lesser degrees throughout many phases of human life. Techniques effective in fighting them are often adaptable to solving problems facing so-called normal individuals. Such is the case with General Semantics. For this reason the system is of prime interest to those who are not, as well as those who are, psychiatrists.

Considering General Semantics as a mental hygiene system, it is fair to ask in what ways it is distinctive—to ask what, if anything, makes it unique.

Among its characteristics are the following:

1. A fundamental tenet is that satisfactory adjustment can result only when the individual evaluates his environment adequately. To achieve such evaluation a person's predictions must have high probability of accuracy. In other words, General Semantics would facilitate adjustment by aiding one to achieve maximum predictability.
2. General Semantics is a codification and extension of principles some of which have long been known *but which have not been applied and utilized to the fullest extent by the average person.* Specifically, it is an adaptation to the problems of human adjustment of the

philosophy underlying the physical sciences. As such, General Semantics is honey-combed with concepts and techniques which are not "new." It is full of so-called common-sense.

3. General Semantics emphasizes some of the weaknesses in the thought habits of the average person. Furthermore, it does so in a way which keeps the individual aware of the weaknesses and thus helps him overcome them. This is accomplished in part by the series of simple devices, or techniques, described below.
4. General Semantics stresses neuro-linguistic and neuro-semantic environment. In other words, a man's language heritage is as important to his orientation in the world as physical environment. In fact, one of the system's most unique contributions is its peculiar emphasis on the disturbances in evaluating the physical environment which linguistic factors can induce.

The stress on neuro-linguistic environment makes General Semantics particularly important to speech teachers. We deal with words. Moreover, in every phase of our work the final end is not words for their own sake but rather for their effect on the auditors. It is the response that is important. We know that a public speech might just as well not be given if it does not influence an audience. The dictum that "the play must go on" carries the implied assumption that the actors have something to give those who are there to see the play. Even the most deadly radio commercial has as its purpose the selling of the sponsor's product. And so on. . . . It follows that if in General Semantics are to be found methods for making language a more adequate tool of communication, the speech teacher should know these methods.

The discussion which follows exemplifies the application of General Semantics principles to some areas in speech. This discussion is not meant to be exhaustive but merely considers selected aspects for illustrative purposes.

III

Because language is part of Man's environment two types of orientation are possible—the intensional and the extensional. Briefly, the distinction is this. Intensional orientation relies too heavily on linguistic factors. As Lee has expressed it:

> To be oriented intensionally is to order behavior in terms of definitions, arguments, verbal proofs, and theorizing, essentially disregarding the existence of verifiable life facts.[2]

It is expecting life facts to conform to what is said about them. Verbalization is made the basis for action, for adjustment, for evaluation. To illustrate, once convinced he is being persecuted the paranoid interprets the casual happenings of everyday life as evidence of that persecution. He has, to modify an old phrase, so often told himself that the cart goes before the horse that he is convinced this is the only way the two can be hitched together. Consequently, he runs afoul of life. In a little different way the American people ran afoul of life recently. Before the Pearl Harbor incident we (as a nation) were intensionally oriented toward the Japanese "menace." Most of us were somewhat like the Northwestern University student who, on December 7, 1941, was finishing a term paper titled, "Economic Reasons which Will Keep Japan from Attacking the United States." At two o'clock he heard a radio announcement that sent his paper to the wastebasket.

As definitely as the intensional method is characterized by "disregard for the existence of life facts," the extensional method makes those facts its starting place. To quote again from Lee:

> To be oriented extensively is . . . to emphasize the rôles of observation and investigation, to go to facts first and abide by them.[3]

[2] I. J. Lee, *Language Habits in Human Affairs* (1941), p. 148.
[3] *Loc. cit.*

Many problems would not arise if men habitually went to facts first and then abided by them. But a little thought tells us men do not do this very often. Instead they live by labels. The examples are numerous. Labels, we lament, are responsible for much of race and class prejudice, for much of religious and political cleavage. . . .

Being extensionally oriented necessitates *continued awareness of both similarities and differences.* One must be able to group the things and occurrences one encounters into appropriate classifications. One must also be on the lookout for distinguishing features of the objects or happenings that are just ahead in experience. These distinguishing features may necessitate new reactions. If the person is not on guard for the distinguishing features, old (and, in this case, ineffectual) responses may be evoked. In such instances, predictability has been low. Conversely, adequate adjustment and proper evaluation are achieved when prediction is accurate. Extensional methods aid in reaching this goal.

IV

At present extensionalization is easier in science than in everyday life. Science has developed languages of figures, special symbols and technical terms suited to its methods. These languages are designed to bear structural similarity to that which they represent. The transition from symbolic representation to fact is thus simplified, as is the reverse. Unfortunately, the same is not true of ordinary English, ordinary French, etc. Here are languages that developed haphazardly. Yet with them men must represent as best they can the nonverbal environment to which they must make their basic adjustments. Small wonder maladjustment often results.

It is at this point that the five extensional devices are helpful. *Properly employed they make the pattern of language fit more closely the life facts which the words are intended to symbolize.* The extensional devices include: indexing, dating, using *etc.*, using quotation marks, and hyphenating. To explain:

1. Indexing involves appending a numerical subscript to common nouns and other non-specific words. The purpose is to remind one that a generalized symbol is being used to represent a unique object, action, or happening. For example, no two hotels are alike. If one is accustomed to the Stevens in Chicago, it is helpful to remember the indefiniteness of the word *hotel* before one makes plans to spend the night in Parker, South Dakota. Thinking in terms of hotel_1, hotel_2, etc. will help one remember by making less general a non-differentiated term.
2. The second device is that of dating. To the traveller, Paris^{1938} is not Paris^{1942} Dating automatically reminds one of the process character of our universe. Things do not remain static, and language habits which emphasize this make it easier to avoid responding to yesterday's fact today.
3. The third device is the use of *etc.*—a practice frowned upon by the "best" Freshman English teachers (unindexed). Concluding a series or description with *etc.* re-emphasizes the fact that words never represent all aspects of a thing or occurrence. There is much more which might be said but which for convenience is being omitted. Even if more were said the representation would always be incomplete.
4. Fourth, quotation marks around a highly abstract word are cautions against dogmatically assuming *one* meaning for the word.
5. Lastly, connecting terms by hyphens allows new symbols to be created as the need arises. This helps skirt the dangers of facile and inflexible categorizing which splits what is not found so split in life. Consider such well known examples as socio-economic, bio-chemical, etc.

V

The extensional devices are safeguards that can be applied to any use of

language—sub-vocal, verbal, or written. In fact, Korzybski would have a person use them whenever he symbolizes or evaluates. This does not mean, of course, that the application can be identical in the sub-vocal, verbal, and written forms. Sub-vocally one can index, date, use *etc.*, quotes and hyphens easily. The only problem is training oneself to do so. As the devices become habituated, extensional orientation is strengthened.

In written verbal forms, however, the necessity of communicating with a reader or listener introduces a limiting factor—namely the degree to which the devices can be introduced without confusing the reader or listener. This degree varies with the person being addressed and the medium of presentation.

In the case of writing there is no reason except convention for not using all the devices profusely. They are easily appended qualifiers which take little space and can be so placed that they do not interfere with rapid reading.

In the case of verbal language each device must be spoken separately. Under these circumstances, extensional qualifiers intrude as time consuming interruptions in the main flow of communication. It is easier to write, "President Roosevelt$^{Dec.\ 8,\ 1941,}$ asked Congress$_1$ to 'declare' war$_1$ on Japan$^{Dec.\ 7,\ 1941,}$" than it is to say "President Roosevelt, Dec. 8, 1941, asked Congress, one, to, quotes, declare war, one, on Japan, Dec. 7, 1941." The point is that extensional devices become clumsy if intruded too often in spoken language. Other ways must be found to introduce them.

Three ways might be mentioned. The first is to use a style which makes statements as extensional as possible without overworking the devices themselves. Employing (and if necessary, constructing) compounds such as socio-economic, introducing modifiers like "socalled," etc., are helpful. A second way of introducing extensional devices is to employ appropriate gestures. Many are familiar with the General Semanticists "high sign"—a simultaneous waving of the first two fingers of each hand. This is used to indicate that a term is in quotes. The difficulty is that such gestures are not at present conventionalized. Until they become so, their use will add relatively little clarity to general discourse. Furthermore, great use of such gestures would hamper other purposes of bodily action. The third method is appropriate qualification through the use of melody, time, and force elements. Here, too, is lack of adequate conventionalization. It is difficult through vocal means to set off war_1 from war_2. Moreover, it is impossible to describe in the abstract how this can be done. A speaker extensionally oriented may make distinctions of this type. However, exactly how he will achieve them must depend upon the wording at the moment and upon his personal vocal habits.

It becomes apparent that at present extensional devices must be used sparingly when talking. This does not mean that they have no place. Used properly they are tools with which the speaker can be more definitive in his communication. Under such circumstances the devices force the listener to qualify—to extensionalize to some degree—at least while the speaker is talking.

VI

Extensional methods include not only the devices mentioned but also extensional orientation. This orientation involves habitual patterns of thought which proceed from life facts to inferences. It is the inductive approach applied to all phases of life—with a recognition of the roles played in evaluation by language, symbolization, abstraction, subjective experience, etc. Hence, extensional orientation may enter speech in at

least two ways. First, it may furnish the pattern for investigation and preparation which precedes speech. Second, it may supply the form used in presentation. There is no need to amplify these points. Such amplification would follow lines similar to those resulting from the application of the inductive method to problems of preparation and presentation of oral material.

As might be expected, extensional methods fit the pattern that we at present attribute to discussion better than they do the one we attribute to debate. Extensional orientation leads a person to search for the *best* solution to a problem. It may lead him to specific conclusions, but it can not start with a proposition (stated or implied) which must be affirmed or which must be denied.

Some of the accepted techniques of formal logic are in conflict with extensional methods as defined by the General Semanticist. The relationship here is too complicated to be analyzed in a few minutes. However, the conflict should at least be mentioned. It means that one may break away from extensional patterns even when he is avoiding persuasive appeals.

In the field of public speaking are numerous forms of address that have varying purposes and seek varying responses. To different degrees extensional orientation is consistent with or antagonistic to individual forms of address. Extensional methods can facilitate achieving certain responses and purposes. Therefore, the speaker should know the methods and the philosophy underlying them. Given this knowledge, he still has a problem of choice. Practical as well as ethical considerations are involved. Being realistic—persuasive devices, non-extensional arguments, etc., influence audiences. This is a life fact which some would infer is regrettable, others would not.

The application of extensional methods to other areas of Speech presents different problems. For example, the actor or the interpreter is the vehicle for the words of the author. Thus, the performer adds a creative contribution. The significant point is that neither what the author has written nor its oral presentation need conform to actuality. The end result may be—and usually is—fiction. It may create a mood, tell a story, epitomize a personality type or a way of life, etc. The justification of such contributions lies in the effectiveness with which they create the mood, in the significance of the story told, or in the discernment of the epitome. The General Semanticist would be among the last to demand that interpretative readings and dramatic productions be "carbon copies of life." As he would express it, these things are intensional—not extensional. They serve an important and legitimate function as long as their intensional nature is recognized—as long as one does not try to pattern his love life on Shakespearean sonnets.

VII

General Semantics has many terms and formulations which space limitations make it impossible to present here. The preceding discussion of extensional orientation and extensional methods is illustrative rather than exhaustive. It does suggest, however, that General Semantics can contribute to speech theory and practice. The exact nature and degree of this contribution is not yet worked out. Some applications of General Semantics principles to the speech field have already been made by Korzybski and his associates. However, much of it remains to be done. One might almost say that—so far as the speech profession is concerned—the applications are yet to be made. What they will reveal is yet to be known. Present indications are that the

speech field will benefit from the contributions. It is at least certain that applications will be evolved. Hence, it behooves speech teachers to familiarize themselves with General Semantics. Only by doing so can they judge with insight the contributions of this system to Speech.

In conclusion, it must be remembered that General Semantics is a system with specialized terminology and formulations. Since the system is new, its adherents are sometimes zealous—particularly when they face opposition that does not make a sincere attempt to understand their position. It is probable that, as time passes, General Semantics will grow in favor. Speech teachers will probably become increasingly conversant with its emphases and vocabulary. It is also probable that the speech field will eventually move beyond the terminology and formulations of General Semantics—just as Psychology has moved beyond Behaviorism. There is no reason to believe that General Semantics[1942] marks the culmination. But—as in the case of Behaviorism—if General Semantics becomes antiquated, helpful residues will remain. Certainly, this is not the time to dismiss General Semantics. The first job is to discover its contributions.

BREATH CONTROL: A COMMON SENSE SUMMARY

WILLARD WILSON
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AN EXCELLENT idea, repeated too frequently, loses much of its force. Especially is this true if the fact is repeated in identical terminology. Frequently, indeed, the statement loses not only its original meaning, but acquires new connotations that destroy its significance.

These are of course rather general statements; but in the subjects of "Breathing" and "Breath Control," as they are too frequently mouthed by thoughtless laymen, we have an excellent example of that principle at work. It was discovered many years ago that, generally speaking, a person was more adequately equipped for physical activity if he used all of his lung area for breathing, and not merely the upper half. Consequently an emphasis began to be laid on lower lung use, and since this quite evidently was affected by the diaphragm —or more properly, affected the diaphragm!—it came to be called "diaphragmatic breathing." The misconceptions that arose concerning this perfectly normal process were and are tremendous. The idea that even the ordinary college student has of "diaphragmatic breathing" is far from what was intended by the originators of the phrase, or from the considered opinion of any speech specialist who knows something of practical anatomy and physiology.

There have been many attempts to get away from the old terminology; but generally speaking such terms as "lower breathing," "middle breathing," "central control breathing," "diaphragm-chest breathing" seem only to confuse the issue by ambiguity. What we need in this instance is a clear statement of the whole matter after a thorough investigation of its practical application. As a matter of fact the subject has *not* been exhaustively investigated, nor scientifically checked. We have taken the opinions of teachers, frequently, who have had nothing but precedent upon which to base their opinions.

Although the work being done in the speech departments at Louisiana State,

Iowa, Michigan and elsewhere is indicative of progress and honest interest in the subject, it is not yet conclusive and we might as well admit it. Most of it seems to indicate that the "diaphragmatic-chest" combination is the best, or is at least adequate, for speech purposes. It has long been known that for ordinary health purposes it was generally natural and satisfactory. But it does not follow that because such breathing is natural to a baby, for instance, or to primitive man, that it is the type essential to the production of the highly specialized groups of noises known as speech. Probably no two specimens of humanity could be chosen which habitually use less articulate speech. The baby, and the primitive man also, is geared for physical action, and not for artificial "artistic" achievements such as those of speech—an overlaid function at best.

As long ago as January, 1916, Smiley Blanton advocated, in the QUARTERLY JOURNAL OF PUBLIC SPEAKING an investigation of the problem; but up to now it has been comparatively untouched. Said he: "It is very desirable that some experiments be done to prove which of these methods is the best for giving results with the speaker's voice. We cannot abide by the findings of the singing teachers in this matter."[1] This Blanton stated, even while himself avowedly advocating a combination of chest-diaphragm breathing. This sort of honesty is sufficient, and all of us need to cultivate more of true scholastic humility in that way. The spirit of skepticism is still the most stimulating force to growth in the world.

The tendency of speech students to trail obediently in the well-blazed trail of singing masters is well known, and has been commented on frequently. Lindsley quotes one of the most stimulating of writers on the subject (Marfiotti: *The New Vocal Art*):

"—The singing of today which makes its stronghold the physical power of the breathing apparatus and *elevates the diaphragm* to the pose of ruler of so gentle an intellectual expression—shows its artistic standard to be on the level of a circus number."[2]

Marfiotti, it should be noted, is not only a writer on voice but a practicing M.D. as well, and would thus be expected to be fairly conversant with the physiology of vocalization. A few years ago it was almost heresy for anyone to raise the question of possible overemphasis on the diaphragm. The pendulum seems to be swinging slightly in the other direction now however, until it is possible for an instructor in a university to remark pleasantly and rather relievedly that "I understand the diaphragm has gone out of style."

The thing to realize above all others is that many questions relative to the method of breathing which is "best" are still open. A speech teacher may be dogmatic because of his own experience, or because of what he has read on the subject; but his dogmatism, although founded on implicit belief, is still in grave danger of leading him and his students into error.

(If one thinks that such a relatively simple matter as that of raising or lowering the uvula during phonation is universally agreed upon, he has only to read the heated and almost ill-natured correspondence between Smiley Blanton and Floyd Muckey [author, and teacher of speech in Boston] in the QUARTERLY JOURNAL OF PUBLIC SPEAKING of 1916. Muckey ardently and flatly advocated a lowered uvula during the sounding of some vowels—hence open nasal resonator during vowel sounding. Although the

[1] Smiley Blanton, "Research Problems in Voice and Speech," QUARTERLY JOURNAL OF PUBLIC SPEAKING, II (1916), p. 11.

[2] Charles F. Lindsley, "An Objective Study of the Respiratory Processes Accompanying Speech," QUARTERLY JOURNAL OF SPEECH, XV (1929), p. 42.

matter is fairly well settled now in favor of the raised or shut-off uvula, the experiments of Robert West and others are still unfinished as to the absoluteness of the closure. Does the uvula actually touch the back of the throat? We are not certain yet, in spite of many experiments with the X-Ray, gold chain technique, etc.)

In the absence, then, of definite experimental data which have been verified scientifically and thoroughly approved by practice, what are a few of the questions we may raise, and how may they be answered approximately from the material at hand?

II

There are only three ways in which we may breathe, with of course, various combinations of those three methods in between the rigid classifications. The purpose of breathing is to get into the lungs an adequate supply of air for the purpose of supplying oxygen, and only secondarily for speech.

1. The first method of breathing is by raising the upper six ribs. This is generally called "chest breathing," and has been heavily scored by speech teachers of our day.
2. The second method is that of raising the lower ribs, and is appropriately known as "rib breathing."
3. The third method is by contracting and expanding the abdominal walls, thus raising and lowering the visceral level within the abdominal cavity. This has peculiarly enough become known as "diaphragmatic breathing."

Which is the best of the lot for purposes of speech production?—The answer it seems to me is perfectly obvious. *Any one of them, or a combination of any two, or all three—depending upon the purpose for which the voice is to be used, and the conditions under which it is to be produced.* The assumption that there must be *one* correct method of breathing does not hold logically any more than the contention that there is *one* correct way of running a foot race. The analogy between the two is a fairly accurate one, as a matter of fact. In a short, fast sprint, a track coach teaches his aspiring Jesse Owens to lift his knees high, stretch his legs out fast, and hold his body rigidly poised while it is in action. For a two-mile race the technique is different: the boy is told to run with relaxation, to keep his knees down (avoid any motion which tires too much, even though it increases sprint speed), and to let his legs and arms "swing" out instead of making them "drive" out. . . . The breathing involved in the two races is likewise different. The sprinter must get air into his lungs as rapidly as possible, and rhythmically in time with his steps; hence he tends to use and develop his chest breathing more. The distance man needs more endurance, more oxygen, and has a rhythm which permits deep breathing; hence diaphragmatic breathing is more generally used. This idea, while only partially indicated by experimental observation, deserves thorough investigation, and would seem to hold possibilities for research.[3]

The principle (i.e. that chest breathing is "faster" for quantity), if true, would apply in that case to speaking as well as to more overt forms of physical activity; and a bit of personal observation will confirm the statement. If I am delivering a thoughtful, quiet, leisurely discourse on the Theory of Dramatic Unity, my pauses are longer, my tempo more gentle, my voice more resonant—and my breathing is more diaphragmatic. (I don't say, mind you, that it should be, but that it is.) If on the other hand I am delivering a rapid-fire, heated, emotional plea for more freedom of the student press from faculty domination, my pitch will generally be higher, my

[3] Lindsley, *loc. cit.*

breathing more rapid and energetic, my pauses shorter, and my chest muscles certainly more active.

The obvious assumption from these statements is, of course, that chest breathing has some advantages over lower breathing when a rapid and large supply of air is needed for any given purpose. The point naturally should not be stressed too much. But the thing that differentiates a mediocre speaker from an excellent speaker, often, is this flexibility of voice and of vocal mechanism: the ability to use various methods of delivery for various purposes.

All of us can attest how unendurably boring a constantly lovely, even, melodious voice can become in public address, if there are no highlights of roughness of tone, elevated pitch, or staccato utterance. The principle at work here is, of course, merely the old one of contrast. There would be no beauty in the world if all were beautiful. The cinema has finally learned that point, and is beginning to use homeliness as an aid to beauty. There is no beauty in a voice if it is all beauty.[4] It seems perfectly silly to me, then, that we should advocate *one* quality of voice, *one* style of delivery, or *one* way of breathing. Flexibility is our goal as speakers, and toward flexibility we should lead our pupils.

This, of course, is what every intelligent teacher really tries to do; but it is because the old nomenclature and rigid way of thinking about breathing seems to get in the way of the immature student that I think it can be improved upon. Overemphasis may be as harmful to a student as ignorance. After all, the purpose of speech teachers is to help students to speak adequately. It is a purpose that must be approached pragmatically, and without prejudice or dogmatism.

We are today free from much of the extreme enthusiasm which made "breathing" a sort of holy crusade among Expression Teachers thirty-five years ago. Fortunately! Harken to the words of Alexander Melville Bell, writing about 1900:

> For want of a principle of managing the respiration—they accompany every accent by a motion of the trunk or the limbs; and with chests almost collapsed, work themselves into vehemence by dint of sheer bodily labor. . . . Some [ministers] with little taste or tact, fall into a regular rotation of actions—and others, gratifying their sense of the necessity for variety, yield to every impulse, and indulge in the most out of place extravagance; under which they steam, and drip, and froth; while the strained, ranting sound which is squeezed or spouted forth exhausts the powers of nature, and the overwrought speaker, panting and breathless, sinks into a state of complete prostration.[5]

A contemporary reader is inclined to say after reading this outburst, "My goodness!" For it is obvious even to the uninitiated that while the symptoms which he describes so fervently are all too common in the tribe of speakers, they come usually from a source slightly higher than the organs of the respiratory system!

On Bell's next page we find another typical fallacy, clothed in words of reckless abandon: "The breathing should always be conducted inaudibly; an inspiration, to be full, *must be silent*. Noisy inspirations are necessarily incomplete; their sound arises from constriction of the glottal aperture, and this of course lessens the volume of air that can enter."[6] Of course this is the sheerest nonsense. No one would deny that a noisy intake (usually occasioned merely by a need for rapidly filling the lungs) has certain aesthetic drawbacks, but logic

[4] For an excellent example of the principle at work in a master singer's art, listen to Lawrence Tibbet's recording of *The Song of the Flea*, in which he uses to advantage at least three clear voice qualities.

[5] Alexander M. Bell, *Principles of Speech and Dictionary of Sounds* (Volta Bureau, Washington, D.C., 1916), p. 15.

[6] *Ibid.*, p. 16.

certainly need lead no thinker to the conclusion that breathing, merely because it is noisy, is necessarily incomplete. (It may indeed fill lungs too suddenly—almost to the point of rupture, and often to the point of "oxygen drunkenness.")

Not often is such a rapid supply of air required; but every public speaker—and certainly every singer of accomplishment—knows that it is often necessary, for dramatic continuity, to secure a maximum of air in a minimum of time. The ability to do that is necessarily a part of every successful "vocalizer's" equipment. To the extent that he can't do it he is neglecting a potent instrument of expression. (*Crooners*, as they are called, have been developed on the radio merely because they have learned to breathe slowly and silently, to avoid any dramatic thrust of the voice, to make all attacks softly, and to feather or taper off all concluding phrases. There, in a nutshell, is the technique!)

Bell does give one excellent exercise for developing pure lung capacity, if one is interested in doing that: namely, "reading in a strong, loud whisper." This really works, for obvious reasons; but it is certainly a poor exercise for a person trying to learn to approximate the vocal bands as closely as possible during phonation. It is a builder of breath, not of voice.

This raises another question concerning breathing which should be dealt with here. Do we need to teach our students to get more breath? The answer again is yes and no. Yes, from the point of view of health and oxygen; no from the point of view of voice. People with only one lung, or only parts of two lungs, frequently have adequate breath supply for voice purposes. If the voice is correctly produced, it actually takes very little breath for its production. We should quit talking about "air waves" or "breath waves" and universally adopt the scientific term of "sound vibrations." These vibrations have little relation to the breath stream except that they are produced by it, as a motivating force in the larynx. Very little air indeed is needed for perfect phonation, although of course we as speakers can only approximate such perfection. The oboe player, who carries the longest passages in any symphony, always has plenty of air left at the end of the passage; indeed, he usually has to exhale violently before taking another breath, and is in effect almost "drowned" in air if he plays for too long at a time. It must always be remembered that there are two functions carried on by the breath: that of supplying oxygen, and that of supplying wind for speaking. The first is still the more important of the two. And air for speech is in practically every normal healthy human being perfectly adequate in quantity. *Control*—an excellent term, lest I be thought too iconoclastic—is the important thing.

Another point regarding speech and breathing has to do with relaxation. No one realizes better than I the absolute necessity of relaxation as a preparation for speech; but it is a preparation. To tell a person he "must talk while he is relaxed" vocally is nonsense. It is possible that he needs to relax somewhat from an overtense condition; but the very production of voice implies muscular activity in the throat as well as in the body generally. Of course I'm not speaking of spastics, or persons in whom exists a pathological tightness of muscles. The larynx is moved up and down: the lungs and thoracic chest cavity must produce air pressure: the minute muscles connected with the vocal bands and the floating bones of the larynx must do their work; the throat walls must be firm and fairly tense for resonating. Perhaps the term "muscular tonus" should be

substituted for "relaxation" during phonation.[7] The idea that something is wrong with one's voice if he gets tired after working it strenuously is often traceable directly to this misconception of relaxation. I well recall the rebuke a singing maestro gave me one day when I had complained that, after two hours of singing, I was tired and my throat ached. I was afraid that I was doing something incorrectly.

"Listen," he said. "Get this straight. Singing is work. It isn't relaxation. When you sing you're using muscles you never use any other time. If you don't exercise them enough and they get tired now and then, don't kick. Keep working intelligently until they get strong enough to take it!"

The same advice, I fancy, might frequently be given to students of speaking—even in high schools where we are still, through necessity, fairly arbitrary in our methods of teaching.

In conclusion, possibly it would be well to state clearly and precisely the points I have been trying to make indirectly and illustratively.

1. We need not try to maintain that a "quality" of voice, other than insufficiency or quavering, comes from breathing habits. (And they are essentially faults of quantity—not quality.)
2. We do not gain much by teaching students to speak always from one posture, in one way, with one voice, with breath secured in one way! Conditions change the method required.
3. We do not need relaxation during phonation nearly so much as we need proper tension, or firm tonus of the throat walls, for resonating purposes.
4. Most of us do not need *more* breath. We already have enough for our purposes. We need to use it correctly.

[7] Ormond J. Drake, "Toward an Improved Vocal Quality," QUARTERLY JOURNAL OF SPEECH, XXIII (1937), p. 625.

Two additional articles of interest are:

Rosemary Hay, "Correct Breathing Habits for Children's Speech," QUARTERLY JOURNAL OF SPEECH, XX (1934), 98. Blind adoration of the diaphragm; otherwise harmless. Advocates one rather startling method: i.e., the deliberate development of harshness and loudness at first to "bring into the open the difficulties to be corrected."

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A SIMPLE METHOD FOR TESTING THE HEARING OF SMALL CHILDREN

HARLAN BLOOMER
University of Michigan

IN THE examination of young children who have speech defects, the speech diagnostician frequently finds it difficult or impossible to obtain the child's satisfactory response to a pure tone audiometer. The main problem which confronts the examiner is that of motivating the child to respond satisfactorily to the stimulus of a pure tone as a test of hearing. This article presents a method devised to facilitate the administration of hearing tests to children from three to six years of age.

Several procedures have been described whereby the hearing of children may be tested. Notable among these is one by A. W. G. Ewing[1] who has described a rather elaborate "tunnel test" which can be used for this purpose. This method has the disadvantage that it requires considerable elaborate equipment and hence is unavailable to most clinics. Guilder and Hopkins[2] have also described a very practical method which is especially use-

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Several procedures have been described whereby the hearing of children may be tested. Notable among these is one by A. W. G. Ewing[1] who has described a rather elaborate "tunnel test" which can be used for this purpose. This method has the disadvantage that it requires considerable elaborate equipment and hence is unavailable to most clinics. Guilder and Hopkins[2] have also described a very practical method which is especially use-

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ful in testing children who may have a high degree of hearing loss. Our method is a simple one which can be used successfully for the majority of intelligent children in the three to six year age group who have sufficient usable hearing to respond to verbal direction. It has an advantage over the methods mentioned above in that it requires no elaborate equipment except a pure tone audiometer and may be applied with only a few minutes of instruction to the child.

In the use of this method, we provide a game situation to stimulate the interest of the child in responding to the test. The necessary equipment consists of a pure tone audiometer and several 8½x11 white cards on which have been drawn or pasted colored pictures of objects which the child normally associates with the production of some sound. Care is taken to choose objects which are ordinarily of interest to small children. Almost any pictured object of this type will be satisfactory so long as the child can recognize it as an object capable of making a sound. We have used, for instance, pictures of trains, airplanes, birds, Indians, lambs, etc. Those pictures are best which show one animal "talking" to a person or to another animal. The pictures should be arranged one to a card and should be rather simple. An elaborate picture with many other objects in the background tends to distract the child and to confuse his response.

In preparation for the test, we show the picture to the child and explain that we are going to let him hear the bird sing or the train whistle. We then hold an ear phone to his ear and allow him to hear a tone appropriate to the object. For example, a low pitched tone, 256 cycles per second, can be used in conjunction with a picture of a train; a high pitch, 8,192 cycles per second, can be used for a bird. With proper stimulation of the child's imagination, an exact associated correspondence of tone and the pictured object is not necessary.

It is then explained to the child that he can stop the sound by putting his finger over the whistle of the engine or over the mouth of the bird. The child is to touch the bird, train, etc. as soon as a sound is made and to lift his finger as soon as the sound is interrupted by the examiner. This gives the examiner opportunity to observe two responses for each sound. The examiner watches for the child's response to the stimulus of the tone just as he would watch the light signal in giving the test to an adult. The remainder of the test is administered in the routine manner, using successively diminishing intensities of tone until the child no longer responds to the stimulation.

Inasmuch as it is difficult to keep a child interested in such a test for more than fifteen or twenty minutes, it is our custom usually to give a partial test of not more than four frequencies for each ear at the first examination. Whenever a significant loss is indicated by this test, a more complete examination is administered at a later date.

An examiner who uses this method may, of course, devise numerous modifications of the techniques (such as the use of dolls instead of pictures) which may be useful in adapting the test to different children. We have used this method of testing at the University of Michigan Speech Clinic for over two years and have found it to be satisfactory in instances in which cooperation was otherwise difficult to obtain.

EDUCATIONAL VERSUS TECHNICAL PROCEDURE IN SPEECH CORRECTION

SAMUEL D. ROBBINS

President, The American Speech Correction Association

WHEN the American Speech Correction Association was in its infancy it was generally thought that all speech disorders could be corrected by persons having a knowledge of phonetics, and little more.

Today it is recognized that because many major speech disorders, which manifest the same symptoms, may be caused in any one of a dozen different ways, these disorders should be corrected only by specialists in speech therapy. Appropriate therapy differs with each of these causes.

Motor speech disorders may be caused by:

(1) Some structural anomaly of the lips, tongue, palate, or teeth, requiring the attention of the surgeon before speech training is begun, and requiring certain compensations for those mouth molds which cannot be formed in the conventional manner because of the deformity which may remain after the operation.

(2) Weakness of some muscle concerned with articulation at the time speech was being acquired, necessitating exercises for training these unused muscles before speech training is begun.

(3) Complete or partial flaccid or spastic paralysis of certain muscles concerned with articulation, necessitating the advice of a neurologist, much physio-therapy before and during speech training, and many compensations for those conventional mouth molds which paralyzed muscles will never be able to form.

(4) Marked variations in muscle tonus in certain neurotics which require guidance by a phychiatrist throughout the speech training period.

(5) Lack of unilateral cerebral dominance, requiring the use of special exercises for creating the necessary dominance.

(6) Functional habits resulting from one or more of the above causes, after such cause has ceased to be operative.

Sensory speech disorders may be caused by:

(1) Conduction or perception deafness, requiring the help of a hearing aid prescribed by an otologist, and the use of a special form of therapy which employs visual and tactual, rather than auditory aids.

(2) High-frequency deafness, requiring the additional help of a wave-filter to dampen all but high frequencies when speech is amplified, and much training in sound discrimination, lip-reading, or some moto-kinesthetic method in learning the high frequency consonants.

(3) Word-deafness in sensory aphasia, requiring the special techniques used for a deaf child, and the advice of a neurologist.

(4) Late maturation in children who hear normally of the ability to distinguish between speech sounds. This requires much special training in discriminating between certain types of sounds.

(5) Short auditory memory span, making it necessary to build up consonant blends and words of many syllables from other units that are within the child's memory span.

(6) Inadequate attention to the speech of others, that is due to certain personality defects which require the advice of a psychiatrist.

(7) Imitation of speech defects heard in relatives, playmates, schoolmates, over the radio, or in motion pictures.

In order to become familiar with all of the technical procedures referred to above, and to know to what type of specialist to refer a given patient for diagnosis, the speech therapist should have completed at least twenty semester hours of academic courses in speech therapy and such closely related subjects as phonetics, mental hygiene, child psychology, etc., and should have completed at least 150 hours of supervised practice teaching in an accredited speech correction class or speech clinic. It is as

unethical for a partly trained speech therapist to diagnose and correct speech disorders without supervision as for a sophomore in a medical school to practice medicine.

In addition to administering or outlining therapy, the speech therapist should check the diagnosis of the physician to make sure it satisfactorily accounts for every speech symptom manifested. A few years ago two physicians referred to the same speech clinic, on the same day, two children with speech defects; the first was diagnosed as cleft-palate speech, and the second as tongue-tie. Neither physician noticed that his diagnosis failed to account for the symptoms. The first physician failed to observe that the child with the cleft-palate had compensated for the cleft, yet manifested all the symptoms usually found in tongue-tie because he did not lift the tip of his tongue on those consonants which required a high tongue-tip. The second physician overlooked the fact that the child whose tongue was tied had compensated by using the blade of his tongue, but, following a period of favoring the soft palate after the removal of adenoids, had learned to speak much as do persons with cleft-palate speech.

Some speech surveys show that about 4% of the children who attend school manifest major speech disorders that require the services of well trained speech therapists.

These speech surveys show, on the other hand, that an additional 8% of these same school children have minor functional defects of speech or voice which can be given adequate help by educational, as distinguished from more technical, methods of therapy.

Teachers who have studied phonetics, mental hygiene, and public speaking should be able to correct many a functional sound-substitution diagnosed as functional by the school physician. These teachers can do much of the routine drill work prescribed by an overworked speech therapist. In fact, if the work of the speech therapist is to prove successful, she must have the co-operation of the class room teacher; otherwise the average child will undo in class recitations all he gains in speech class.

Many defects of voice quality are due to minor personality defects in the speaker. When the personality defect is corrected, the voice defect vanishes automatically. Dramatics is an excellent means of improving one's voice. If the effeminate young man is given a manly part to portray, the infantile boy a big boy part, and the tough a refined gentleman's part, and sound recordings are made of the voice defect and the improved voice in the play, it will not be difficult to motivate the boy to adopt in his daily life both the voice used in the play and the feeling experienced by the person whose part he portrayed.

Many children who read in a monotone or with insufficient stress placement are greatly helped by interpretive reading and various forms of platform speaking.

The less some speech defectives think about their speech the better they speak. Such persons need to become less speech conscious; to think of what they are saying rather than of what impression they are making on their audience. These persons are greatly benefited by public speaking and the development of a healthy attitude toward an audience, providing they do not possess a major speech disorder, which should be corrected before public speaking is commenced.

Summary

There are more speech defects in the public schools of America than teachers of speech can correct, working long

hours every week in the year. Each of us should do that part of this very necessary and character building work for which he is best trained, and not attempt to do work for which he is not adequately trained. If diagnosis is made by the school physician or medical specialist and checked by a competent speech therapist, therapy should prove beneficial if administered by such a speech therapist, or by a class room teacher, or by a teacher of cultural speech under the supervision of the speech therapist. Minor functional defects of speech and voice, diagnosed as such by the school physician, can usually be helped very materially by the class room teacher or by a teacher of artistic speech, or of platform art, who has an adequate knowledge of phonetics and mental hygiene.

A SEARCH FOR FACTS ON THE TEACHING OF PUBLIC SPEAKING, IV

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THIS is the fourth and concluding article in a series of four which offers a few findings from a research covering fifteen months and employing from twenty to fifty-five people at a cost of $53,000.00.[1] In previous articles were (a) descriptions of the fifty-two kinds of data collected, (b) an explanation of how these data were used in evaluating student performance, and (c) the results of evaluating certain techniques of teaching by such methods. In the present article we shall present a few more findings and some general conclusions.

I. Studies in Stage-Fright

In forty-six of the sections observed in this study each student, at the end of every speech, checked the following items which were contained in "Form B":

A. Just before speaking I felt:
   1. Very much disturbed and trembling. ____
   2. Quite nervous and uncomfortable. ____
   3. Somewhat nervous and uneasy. ____
   4. Eager and confident. ____
   5. Entirely matter-of-fact. ____

B. During the opening sentences of my speech I felt:
   1. Very much disturbed and trembling. ____
   2. Quite nervous and uncomfortable. ____
   3. Somewhat nervous and uneasy. ____
   4. Eager and confident. ____
   5. Entirely matter-of-fact. ____

C. During the remainder of my speech for the most part I felt:
   1. Very much disturbed and trembling. ____
   2. Quite nervous and uncomfortable. ____
   3. Somewhat nervous and uneasy. ____
   4. Eager and confident. ____
   5. Entirely matter-of-fact. ____

Any data derived from such sources are admittedy subjective and therefore fallible. But stage-fright is certainly a subjective phenomenon, and we cannot deal completely with it until we do consider the subjective aspect. In this study we have used such subjective information, but we also have available many objective data which may be studied in the light of the subjective information.

There are two divergent methods of dealing with stage-fright. Proponents of the one school believe that the difficulty

[1] For the preceding three articles, see Quarterly Journal of Speech XXV (1939), 377-385; XXVI (1940), 31-38; and XXVII (1941), 38-45. A more complete report of 233 pages, with graphs and tables, may be secured at a cost of $2.00 from R. L. Cortright, Executive Secretary, National Association of Teachers of Speech, Wayne University, Detroit, Michigan.

should be dealt with frankly—that it should be discussed at the very beginning of the course and that ways of minimizing it should be suggested to the class. Proponents of the other school believe that stage-fright should be ignored. They believe that the more it is discussed the more disturbing it is likely to become. Fortunately, within one institution were two instructors who respectively used these contrasting methods but whose methods of teaching were otherwise very much alike.

We need take no time to describe the method used by instructor A, who ignored stage-fright, except to say that no reference was made to it at all. The extreme cases—students who sought advice privately because they were so distressed by fear of the audience—were told that they should practice their speeches with the classroom speech situation definitely in mind, that they should practice aloud, standing up and imagining they were talking to the class. They were also told to choose subjects and subject matter carefully. In some instances students were asked to give the speech to the instructor on the day before it was to be given in class. The instructor reports that almost always this seemed to be helpful.

Instructor B discussed stage-fright briefly during the first class period. He explained that it was associated with physical tensions, and stated that such tensions were usually found in beginning speakers as well as often in experienced speakers. He also pointed out that not only does it occur in public speaking, but in many other situations, such as in applying for a position, or in receiving directions from one's superior. By various devices this instructor endeavored to make students feel that it was quite common. He then demonstrated tension as opposed to relaxation, asking one student after another to come to the front of the room and using such well known devices as that of lifting the student's arm to see whether or not it would fall limply to the side. After pointing out that a relaxed individual would not have stage-fright he made the first assignment, which consisted of giving a two-minute speech with the least possible tension.

Instructor B emphasized two other things in addition to relaxation. First, he stressed the development of a desirable mental attitude—an urge to communicate with the audience and a consciousness of having something of significance to say. Second, he emphasized thorough preparation. The student was told that if he secured good subject matter and if he practiced carefully he would have less emotional difficulty while speaking.

In general, then, Instructor A ignored stage-fright. Instructor B met the difficulty frankly and provided devices he believed would encourage relaxation.

There are data on nine sections in which these two instructors respectively used the two methods. Instructor A taught four of these, while Instructor B taught five. The subjective reactions, secured by using the form presented above, revealed no differences between the relative success of the two methods.

In order to obviate the differences of the instructor's personalities we have studied similar data for Instructors C and D who each taught both methods in two sections which were paired for experimental purposes.

With both Instructors C and D it is apparent that a true experimental situation was set up. That is to say, as far as stage-fright was concerned, there were no observed influences at work other than the method of dealing with it at the beginning of the course. Again, the subjective reactions of students as indicated in our data showed no differences between the methods.

This study tends to show that the two following points of view, which are

widely heard in the profession, are unjustified:

1. If you draw attention to stage-fright you will make it worse.
2. Stage-fright may be overcome by teaching the student to use the technique of relaxation with the conscious purpose of overcoming stage-fright.

It might be said that this method of teaching relaxation was not the best possible method. However, those who have watched its use by Instructor A, agree that its possibilities are well exploited. In conclusion, our advice to a teacher would be to answer students' natural curiosity about the phenomenon, and neither try to ignore it nor to use the relaxation device.

II. Studies in Fluency

Special attention has been given fluency, because from our earliest evaluations there was reason to believe that it plays a highly significant part in effective speaking. Fortunately we found that it was the most objective of the phenomena we were trying to observe.

In order to secure the fluency count, an observer sat in the classroom and pressed a counter or made a tally mark every time there was a break in fluency. Observers were given the following directions:

BREAKS IN FLUENCY

We count *only* the following six instances which may be heard as breaks in fluency:

1. Vocalized hesitation—such as "Now I *uh* am going to *uh* go south."
2. Silent hesitation—such as
   "I saw a big . . . dog."
   "I was going to . . . the game."
   "I want to . . . enter the race."
3. Stuttering—such as "I s-s-s-s-spoke to him."
4. Repeating a word or phrase unnecessarily—such as "He-he walked across the street."
5. Repeating a syllable—such as "The im-important word should be emphasized."
6. Starting to say something and then beginning over in a different way—such as "The men then thought that . . . then the men decided to have a celebration."

IMPORTANT: The following are *not* counted as breaks in fluency:

1. Pauses at the end of a phrase or sentence such as "If everybody works . . . everybody ought to get paid."
2. Pauses when taking up an entirely new part of the speech.
3. Pauses for special effect or emphasis—such as "Whatever else you forget, I want you to remember this: . . . Work, work and still more work . . . that is the secret of genius."
4. Repeating a word or phrase for special effect or emphasis—such as "*Work, work* and still more *work*" in the example above.

NOTE: When a speaker says "I was going to Chicago and-*uh and uh and* I decided that I should take my raincoat with me," it should be counted as four breaks in fluency—two unnecessary repetitions of "and," plus two "uhs."

A study was made of fluency in impromptu as compared to extemporaneous speaking. These were differentiated, as is generally done, by defining the former as speaking without any premeditation on the subject for the particular occasion, whereas extemporaneous speaking was defined to include those situations in which the speaker has had time at least to organize his thoughts and perhaps has practiced his speech a number of times. Our comparison covered 222 prepared (extempore) speeches, and a similar number of impromptu speeches given by the same individuals. The average number of breaks in the prepared speeches was 6.7 per minute. In the impromptu speeches it was 7.8 per minute. This would indicate that there were approximately 11 per cent more breaks in impromptu speeches.

The evidence seems to indicate scarcely any difference in fluency between impromptu and extemporaneous speeches. Therefore, if we wished to test an individual's fluency we could assign him a topic and count the hesitations in three minutes of speaking. The result, al-

though slightly higher, would, we are inclined to think, be a fairly dependable representation of his fluency. However, it should be remembered that fluency, like any characteristic or ability, varies in the same individual from time to time. A runner's speed varies from day to day with his health and even with the weather. So also, a speaker's fluency varies with what he is talking about, his mental attitude, the social situation, and many other things.

In certain classes fluency was seldom, or never, mentioned. In other classes it was given a great deal of attention. Counts of fluency were repeatedly made in the latter. The very fluent speakers were complimented. These classes were, without question, motivated to feel that fluency was a significant and desirable attribute of successful speaking. The classes in which fluency was most emphasized showed the best results by a considerable margin. The logs of 36 sections were analyzed to find out how often the instructor called attention to fluency. The greatest number of times it was mentioned during the term was 48, while in a number of sections apparently the term was not used. Six sections in which it was mentioned 23 or more times were in the upper quartile of improvement in fluency. All but one in which it was not mentioned were in the lower half of accomplishment in respect to fluency.

We believe this is a highly significant finding, since fluency is one of those qualities of speaking about which we might be most skeptical of improvement in attacking it directly. For we might be inclined to believe that the harder a student tried to be fluent, the less fluent he might become. But such does not seem to be the case. If, therefore, we can make most progress by attacking fluency directly, it may be possible that a direct attack is the best attack in other techniques of delivery.

Another interesting part of our study consisted of gathering data on speeches given by men who are prominent in various fields, but who do not necessarily have reputations as speakers. It was revealing to discover that whereas our students hesitate on an average of about seven times per minute, and whereas the best speeches in class seldom have fewer than three hesitations per minute, yet these five speakers with a total of 178 minutes of speaking averaged only 1.8 breaks per minute. The number of cases is very small, but the difference in fluency is certainly considerable. Those who have been working with fluency have the impression that some fairly able speakers might have as high as five or six hesitations per minute, even though dealing with familiar material. Some speakers who give only occasional addresses on unfamiliar subjects undoubtedly have very high counts. Students report that some professors who lecture to their classes have as high as fifteen or twenty per minute. In conclusion, however, it may be said that successful public speakers undoubtedly have much better fluency than do even the better students in the classroom.

III. Rate of Speaking

This research was not initiated for the purpose of discovering information not directly related to the problem of teaching, but there was an excellent opportunity to make a study on the rate of speaking, since there were available the transcriptions from Telediphone recordings on 614 speeches. Not all of these speeches were usable because of imperfections of recording. A few lost phrases due to noise in the room might make no difference for some purposes, but it would invalidate a count of the number of words.

The average rate of speaking for differ-

ent types of speeches was found as follows:

	Men	*Women*	*Mean*
Explanatory Speech	130 (9)	133 (7)	131
Visual Aid Speech	101 (7)	111 (7)	106
Persuasive Speech	126 (25)	121 (12)	124
All Speeches (Not including Visual Aid Speeches)	133 (34)	136 (19)	134

(Figures in parentheses represent the number of cases.)

The low rate on visual aid speeches is accounted for by the fact that the speakers were doing such things as manipulating devices or drawing on the blackboard. In three out of four types of speeches the women talked slightly more rapidly.

IV. Studies in Interpretation

Early in the research it occurred to those in charge that since some institutions include interpretation in the beginning speech course it might be well to have a test of ability in that branch of speech. Inasmuch as there seemed to be no test available the following technique was developed for these three aspects of interpretation: (1) ability to interpret meaning by means of pantomime; (2) ability to interpret meaning through the voice; (3) ability to interpret meaning by facial expression.

In general, the technique consisted of utilizing a group of observers to determine which of several possible meanings the testee was trying to portray. This makes use of that device rather common in textbooks of showing how a simple statement may be read in a number of different ways. Thus the sentence, "Is that so?" may have a dozen different meanings.

The technique of actual administration consisted of putting the same list of meanings in the hands of both the testee and the group of observers. Then the testee would be directed to attempt to portray one of the several possible interpretations, the choice of which was determined by the chance direction of the administrator of the test. The several observers individually indicated on a score sheet which one of the interpretations they thought the testee was trying to portray. The calculation of a score was, of course, an easy matter. The test as given is presented below in abbreviated form:

SPEECH EXPERIMENT

This is an experiment to see if an audience can understand the meaning and emotions you are trying to communicate to them. Very probably you will find some of them are hard to express. Try, however, to do the best you can. Exaggerate more than you would in ordinary life.

PART I—Voice

Read carefully the meaning or emotion the survey assistant points out to you. Take enough time to get into the mood. Then read the *underlined* words aloud.

I. A. You go to Detroit often, but are you going Saturday?
B. Of course you are going to Detroit Saturday, but are you going with Jack?
C. Of course you are going somewhere Saturday, but are you going to Detroit?
D. Of course others are going, but are you of all people going also?
E. We know you are going to Detroit Saturday, but are you going to drive?

"ARE YOU DRIVING TO DETROIT WITH JACK SATURDAY?"[2]

PART II—Body

Read carefully the explanation of the meaning or emotion the survey assistant points out to you. Give yourself time to get into

[2] The full test lists eight such statements, each with five interpretations. The complete test may be found on pp. 170-171 of the report of committee.

the mood, then use your whole body to communicate that meaning to the observer. Do *not* use your voice.

A. Designation—You are the one I'm talking to.
B. Refusal—I will under no condition accept your offer.
C. Fear—Come at once; I am afraid and need your help.[3]

PART III—Facial Expression

Think carefully about the emotion the survey assistant points out to you. Give yourself time to get into that mood. Sit in a chair and try to communicate that emotion to the observer by your facial expression. Do *not* use your voice.

A. Anger—I've told you before to keep out of my house.
B. Slight sadness—I am sorry to leave my old home so soon.
C. Fear—Look out! There's a rattle-snake.[3]

A group of four or five may serve as an audience to judge the meaning or emotion they think the student is trying to convey. If any observer is positive he is catching the significance of the student's vocal or bodily action, he encircles his score. Double credit is given for the correct encircled interpretations. The score of any student is the total number of correct items divided by the number of observers.

Each of the three subtests was correlated with the pretest in general effectiveness to determine the association of interpretative ability with successful public speaking. The correlations were as follows:

Public speaking effectiveness and pantomiming ability r: .63 P.E. ±.06
Public speaking effectiveness and facial expressiveness r: .02 P.E. ±.10
Public speaking effectiveness and vocal interpretative ability r: .38 P.E. ±.09

The following conclusions may be drawn:

1. Pantomiming ability is definitely associated to a quite high degree with public speaking ability. We can be certain that the true degree of association between effectiveness and pantomiming ability is even higher than our statistics suggested, because the unreliability of an experimental test and the unreliability of the observers inevitably are attenuating factors.

2. Ability to convey meaning and emotion with the voice is definitely associated with public speaking ability—probably to a fairly high degree. Apparently, procedures which will improve a student's ability to express shades of meaning and emotion through the voice, will also increase his ability to speak effectively. What procedures are best for increasing such ability is a matter for further research to discover.

3. Ability to convey emotion consciously to observers by means of facial expression is either not related to public speaking, or relationship is obscured completely by the inadequacy of the test.

IV. Conclusion

In conclusion, let us now take up a few considerations which have to do with the study as a whole. The chief question of many people in connection with this research has been the possibility of measuring these various phenomena. It would seem, however, that any such question is completely answered by the fact that the data as gathered produce graphs with smooth and regular curves. That is to say, if the data had not been accurately gathered it would not have resulted in such smooth graphs as are found in the mimeographed report. The fact that we can establish a graph of average improvement from all points of initial performance shows that the whole process of gathering data must have been done with some accuracy. When we say the whole process, we mean that the final result justifies the accuracy of definitions, the skill of observers, the absence of halo effect, the accuracy of clerical work in filing data, and the care with which the materials were assembled. If there had been any breakdown in efficiency anywhere along the line it would have made it highly improbable to achieve graphs

[3] The complete test has ten such statements.

with such clearcut and definite curves.

Perhaps the easiest thing to measure—i.e., the most objective—were considerations of delivery, and more especially certain things that had to do with physical expression. We are aware that these have been emphasized in our research to the possible over-shadowing of vocal expression, subject matter, and organization.

Those who wish to evaluate the significance of the various kinds of data will do well to remember that whatever error exists is on the side of rendering too small counts of phenomena, rather than on the side of securing counts that were too large. The danger always was that the observer would either become dulled to phenomena he was counting or that he would become so interested in the speech that he would forget to count.

In evaluating our efforts we feel that the greatest contribution has been actually to get into classrooms and measure phenomena related to successful speaking. Most of the progress made during the past decade or two in higher education has been that of propagandizing sounder philosophies than formerly were held. But there has been practically no attempt to get close to the facts of successful or unsuccessful teaching. There has been little attempt to measure the results of college education in any scientific manner. In our project we believe we have done this with considerable success.

We are free, however, to admit that we have proved few things conclusively. This whole field of experimentation is new. The profession will need collaborating experiments before it should grant complete acceptance to most of the conclusions set forth in these pages. At the same time, it is apparent that many highly significant hypotheses have been set up. The ground has been broken. As future research corroborates or contradicts these hypotheses we are in position to make rapid progress in the fundamental theory of teaching beginning public speaking.

One of the most significant applications of this study is that we have proved by scientifically observable phenomena that instruction in public speaking, as given in the five institutions concerned, does change the speaking habits of students. Perhaps all instructors in the field have realized this was true, but administrators undoubtedly are not aware of the fact. They see many students who have gone through a course in public speaking, but who are obviously not as skilled in speaking as some who have had no instruction whatever. Recently there has arisen considerable question as to the desirability of teaching English composition on the college level, for all investigations seem to indicate that it is very difficult if not impossible to change the writing habits of college students—at least by present methods of instruction. Many people, even some in speech, have been asking this same question, namely, "Are we not wasting our time in trying to change the speech habits of those who are adults?" "Is not the proper place for speech training in the grade school?" Perhaps the best place for such training is in the grades, but, at any rate, this research proves that it is possible still to make extensive changes in speaking habits during the student's years in college.

Not only can speech be taught, but, surprisingly enough, every indication seems to show that we can get results in almost any aspect of speaking that we wish to take. If we wish to improve content we can; if our purpose is to develop eye contact that can be done; if we attack breaks in fluency we can make our students more fluent.

Conversely, of great significance is the apparent discovery that most of the im-

provements (with only two exceptions) in speech abilities will not be made to any marked extent *unless such improvements are sought directly, and the difficulties attacked directly.* Our opinion is that this has an immediate and highly significant bearing on the classroom teaching of public speaking.

It seems that over the country as a whole little emphasis and still less direct training has been given in classes in public speaking to fluency. However, this research has apparently shown the high association of that phenomenon with effectiveness in speaking. Moreover the research has shown that it can successfully be attacked directly. Therefore, one of the practical applications of this investigation should be an increased emphasis on fluency in public speaking classrooms.

The development of two tests in areas not heretofore subject to testing, namely, interpretation and intensity of voice, should eventually be of some practical significance in teaching—especially the test of intensity. This requires simple equipment readily available with most public address systems. Not only can it be used for testing, but, as described in the full report, it can be used for instructional purposes. The time should come when such tests will be taken for granted in the battery of examinations given during Freshman Week.

At this point it is probably unnecessary to review many of the studies with practical applications, such as on the use of impromptu speaking, short and intensive courses as opposed to long courses meeting fewer times per week, learning curves, sectioning of students according to ability, the use of rear-classroom signals, methods of dealing with stage-fright, and many other subjects covered throughout the report.

Since this research may be carried on further, and in order to make it of maximum practical value to speech teachers, we hope that instructors will write the Director of this research, offering suggestions either for improving the research procedures, or for new ways in which the research could profitably be extended.

THE CRITICISM AGAINST SPEECH TOURNAMENTS

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DURING the last fifteen years speech tournaments have grown from the barest beginnings into a potent factor of high school and college life. Each year hundreds of tournaments are held, ranging from the small selective meeting of a few high schools or colleges to the mighty open conclaves whose sponsors boast of thousands of students in attendance. Some are arranged by the state debate or declamatory league for purposes of picking a champion. Others draw their support from some inter-school organization such as National Forensic League or Pi Kappa Delta. The greatest number are invitational affairs, sponsored by a high school or college, often for the purpose of establishing itself as a sort of forensic center, and to give its own students a chance to participate at little or no expense. Various cups, medals, trophies, and other forms of hardware, as well as cash prizes, are awarded to winners, paid for by entrance fees collected from the participating schools.

The mushroom growth of such activities to the point where they often dominate the scholastic program of competing schools is drawing the critical attention of school administrators in various sec-

tions of the country. They are asking, with reason, that activities which demand so much time, money, and attention justify themselves in terms of educational gain. In March, 1941, the North Central Association of Colleges and Secondary Schools, comprising schools in the Northern Mississippi Valley, adopted this resolution concerning member high schools:

> A secondary school . . . shall not participate in any district, state, interstate, or regional athletic, music, commercial, speech, or other contests or tournaments involving the participation of more than two schools, except those approved by the State Committee, or by that organization recognized by the State Committee as constituting the highest authority for the regulation and control of such activities.[1]

In March of 1942 a special committee appointed by the National Association of Secondary School Principals submitted a report, later adopted by the executive committee, which called attention to the fact that nearly one hundred organizations sponsor high school essay contests, with corresponding numbers in speech and other activities. It suggested that, "Unless some control is exercised, few weeks in the year would see all pupils and teachers of any one school in their places and following regular routine." One of the recommendations made by the report was that a school not engage in over one contest per semester, "the result of which involves extensive travel . . . and loss of school time on the part of the winning contestant." With certain minor exceptions it urged that all interstate tournaments be discontinued.[2] At the 1940 convention of the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH, in a special meeting of high school and college debate directors, a resolution condemning the further extension of speech tournaments just failed of passage. It was replaced by an almost unanimously adopted decision to appoint a committee to make a thorough study of the problem and report at a later date. There is a strong possibility that these men most familiar with speech tournaments and their effects on other speech activities may then take steps to curb their expansion.

The reasons behind the tremendous growth of speech contests, which also constitute the major arguments for their continuance, are as follows:

1. The speech tournament affords an inexpensive method of providing forensic experience to large numbers of students. Whereas a coach and team might travel 300 miles for one private contest, they can, by using a bus, travel the same distance to a tournament and enter 20 students in 50 or more contests. Thus there is a great saving in money, provided the director takes advantage of the opportunity to enter more than a few individuals.

2. The tournament gives added strength to the motive of winning. Not only may a good team prove its ability by winning a decision, but if it wins several it might be declared a champion and awarded a trophy.

3. The tournament provides opportunity for speakers to have the fellowship of others from different sections of the country and so acquire whatever advantages may derive from that association.

4. Tournaments provide more publicity for the speech departments of the participating and the host schools. They serve as a "recital" for the debate coach to "show off" his protegés. The success of his students may serve to increase his own prestige, rank, or even salary.

These claimed advantages undoubtedly are at least partially true. None but the biased would deny that merit exists in some participation in forensic tournaments. However, those who favor curbing the over-expansion of this program have based their plea on certain evils and disadvantages that they feel have arisen. Chief among them are as follows:

[1] *Policies, Regulations and Criteria for the Approval of Secondary Schools* (revised March 27, 1941), p. 15.

[2] A complete copy of this report may be secured by writing to the chairman, Mr. George A. Manning, Muskegon, Michigan.

1. The speaking situation in tournament debates is far from real life. Instead of an audience, which the speaker might be expected to influence by the use of evident facts, logical arrangements, and persuasive presentation, he is pushed into a room or closet with his opposing team, a bored judge, and sometimes a chairman and timekeeper. There, having no one whose belief he might influence, since the judge is usually one of the coaches and immune to persuasion, the debater engages in a contest to try to present the maximum number of statistics and quotations in the loudest voice during the allotted time.

2. Augmented interest in prizes and trophies has brought such an overexpansion of the desire to win that the coach is forced to devote all his energies toward that end. He must choose a few talented individuals and train them carefully. He must buy all the material on the market, and often write the speeches himself. He must, perhaps, give scholarships, student assistantships, and other financial inducements to obtain talented high school performers. Often he must use NYA students to gather material for his talented senior debaters, whose tournament schedule is so arduous that they cannot dip into the prosaic duties of research. The debater is changed from a sincere student of speech into a "debate bum," trained in the tricks, fair or unfair, of winning, rather than in honest techniques of persuasive speaking.

3. The necessity of devoting so much time to preparation for the speech contest results in the virtual exclusion of such other speech activities as open and panel discussions, nondecision debates, or new types of decision debates. Those who consistently win tournaments find that they must follow the "tournament circle," which involves travelling to some distant point virtually every week end with the consequent expenditure of much time and money.

4. Because almost all debate meetings use the same question, the coach finds it inadvisable for his students to investigate any other. Consequently, they study the same material constantly from October to April. As a result, debaters become bored, coaches tired, and audiences nonexistent.

Obviously these conditions are not true of all schools that enter debate tournaments. They do, however, serve as valid criticisms of the sorry plight of the forensic program in many schools.

If forensics are to better serve their purpose, I believe that they must cease to be dominated by tournament debating. Attendance at two or three gatherings is not to be condemned. But a co-ordinated program of other forms of speech should also exist. Debates and discussions on a variety of questions before service clubs, high school groups, and in chapel, may afford the answer to the problem of audiences. Nondecision debates, Oregon style debates, forum discussions and dual debates between schools might all be combined to give balance to the forensic schedule. Such a program, having for its aim the education and training of a maximum number of students and a practical service to the democratic processes, would go far to blunt the sharp edge of criticism.

A SIMPLIFIED PLAN FOR BUILDING SECONDARY SCHOOL COURSES OF STUDY IN SPEECH*

KARL F. ROBINSON
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THE average secondary school teacher of speech who undertakes to build a course of study, or becomes more ambitious and ventures to construct a curriculum in speech, faces an unusual

* Herewith we begin publication of material that has been prepared by the Secondary School Committee of the ASSOCIATION on Procedures for Teachers of Speech in Secondary Schools. Future issues of the JOURNAL will carry material on all phases of speech in secondary schools, material prepared under the supervision of this committee and representing the most advanced methods in use today. For further information on this forthcoming material, see the editorial, "Procedures for Teaching of Speech in Secondary Schools," on page 360 of this issue.—ED.

predicament. Logically, such a teacher may turn for help to readings on curriculum building in textbooks on education, but in them will be found no salvation. For the most part, they concern themselves with building the curriculum for an entire school system, or with the reorganization of courses of study in the high school as a whole. Too often they suggest a series of detailed steps in procedure which makes the process complicated and confusing for one seeking a comparatively short and easy solution.

Therefore, I wish to present the following plan that has been evolved from four years of teaching summer and regular term classes in problems and methods of teaching speech in the secondary school. It has been employed by some two hundred teachers in service, as well as about half that many student teachers. The evidence of its success is on the favorable side. It allows for flexibility in almost any kind of situation. Persons teaching in Oregon, Arizona, New Jersey, South Carolina, Minnesota, and Florida have made use of the procedure with equal facility. The steps are set down in order below with the hope that they may prove helpful to others:

I. *Determine the philosophy of speech education, stating it in terms of broad objectives.*
The question to be here decided is what one believes to be the broad objectives of education, and what place speech has in the objectives of education. One's philosophy may be stated in terms of them.

II. *Determine the specific course objectives.*
These will be refinements of the broad objectives and in many cases will be the result of analysis of them.

III. *Choose the speech experiences and activities which will accomplish the objectives.*
A. Cover *all* possibilities: conversation, debate, dramatics, oral reading, occasional speeches, etc.
B. *Select those which fit the local situation:*
1. *The training and preparation of the teacher*, including particular abilities and weaknesses.
2. *The students to be enrolled in the class*
a. Age; year in school; grade
b. Elective or required subject
c. Their mental, physical, racial, social, and emotional characteristics; their nationality
d. Their interests and abilities in speech, as well as in other areas
3. *Facilities in the school for speech work*
a. The classroom: furniture, lighting, equipment
b. The auditorium: the stage—its size, shape, usability; lighting equipment; stage furniture, properties, costumes, etc.; scene and paint shop; amplifying system and sound equipment
c. Library facilities
d. Recording apparatus
e. Transportation; school bus, cars, railroads, etc.
4. *Attitude of the administrator*
a. His ideas about speech education
b. The budget for speech work
5. *Attitude of other departments in the school towards speech*
a. English
b. Languages
c. Science: Physics, Chemistry, Biology
d. Music
e. Commercial
f. Athletics
g. Manual Arts
h. Social Studies
i. Art
j. Counsellors and home room teachers
6. *The attitude of the community towards speech*
a. Parents
b. Church groups
c. Dinner clubs: Kiwanis, Rotary, Lions, etc.
d. Community resources: recreation center, theatre, etc.
e. Services expected by the community

7. *Extra-class speech activities and contests*
   a. Forensics
   b. Plays
   c. Operettas
   d. Assembly programs
8. *The textbook to be used* (if one is used)
   a. General textbook in speech
   b. Specialized or intensive textbook
9. *The course or courses to be offered*
   a. The relationship to all points above must be considered
   b. Relationship to the extra-class program in particular
   c. Number of semesters
   d. Number of meetings each week
   e. Year offered
   f. Elective or required

IV. *Organize the activities according to units having specific objectives for each.*

V. *Decide the assignments, materials, methods, and procedures for each unit.* This will include the theory and speaking assignments that are to be given, the sources or books to be used, and the way in which each is to be taught; particularly must the teacher anticipate the need for any special equipment.

VI. *Determine the teaching order, or the arrangement of the units.*

VII. *Provide for evaluation of the course of study and the work taught.*
   A. Recordings, tests, rating scales
   B. Descriptive evaluations by teacher and students

The following of such a plan will require the teacher to consult textbooks in the high school field of speech, to become familiar with college books that contain more detailed information, to examine courses of study in use by various city systems or approved by certain states that have such materials available, and finally to observe the work of other teachers in the field. The outline given, with some effort in the directions indicated, should insure a successful conclusion to the problem of building the course of study in speech.

EDITORIALS

"THE NATION AT WAR," "OLD BOOKS," AND OTHER NEW DEPARTMENTS OF THE JOURNAL

In this issue we present a new section of articles on *The Nation at War,* and also revive the department of *Old Books.* The one treats affairs of the present: educational problems, procedure, and practice in this day of high adventure. The other reminds us that, even under the compulsion of the present, we should not fail to study the day before yesterday, "in order that yesterday may not paralyze today and today may not paralyze tomorrow."

The section on *The Nation at War* will appear as long throughout the war as contributors can furnish material on this topic that is of value to our readers. If it disappears a few issues hence, you will understand that it is not because the Editor has chosen to discontinue it, but because contributors have failed to supply material of challenging interest.

The department of *Old Books* will appear annually, in the October issue, under the editorship of Karl R. Wallace, University of Virginia. Reviews of old books, or requests for specific books to be reviewed, should be sent to him.

In the December issue will appear an annual review of *Current Speech Recordings* that have been produced during the past year. This will cover not only records that have been produced by commercial recording companies, but also transcriptions made by radio stations that are now available to the public. The reviewer, Merle Ansberry, is now a lieutenant in the Navy, but hastened to complete his reviews before entering the service.

Finally, in the February issue, will be a review of *Current Educational Radio Programs,* by Kenneth Bartlett of Syracuse University. Officials of the broadcasting chains are cooperating by furnishing information on the background and types of the various kinds of educational radio programs.

A CHANGE OF THE BOOK REVIEW EDITOR

Wilbur E. Gilman of the University of Missouri, Book Review Editor of the JOURNAL, has resigned from the staff of the JOURNAL to enter military service. He is now a first lieutenant of Coast Artillery in the Barrage Balloon Service.

Like other Associate Editorships, that on Book Reviews requires an unsuspected amount of labor, patience, and skill. The one who holds this office must keep in touch with scores of publishers in order to learn what books ought to be reviewed. He must then secure copies of these books, select qualified and able reviewers, and—here's the rub—persuade them to write a review by a certain time and of a certain length. The best reviewers are busy people who cannot always meet promised delivery dates, but the Book Review Editor, no matter what, must gather enough for each issue; and if a review runs overlength (how often they do!), he must cut it down. Finally, he must mark copy so it will

be set by the printer in the JOURNAL format and, whatever happens, must deliver his copy to the Editor in time for press. All of this for a department that fills only some eight pages and requires merely a few minutes to read! It explains why it is condensed into some eight pages and requires merely a few minutes to read. Wilbur E. Gilman was an ideal Book Review Editor. We regret to lose him.

The new Book Review Editor is Loren D. Reid of Syracuse University. His term starts with the next issue. While still a young man he has established himself as a scholar of distinction. His studies on the reporting of speeches in Parliament and Congress, and of the forces that cause inaccurate printed copies of those speeches even today, have been a positive contribution. His article on "Private John" Allen of Mississippi, scheduled to appear in the December issue of the JOURNAL, is a product of his latest field of research. We welcome him to the staff as a worthy successor to Wilbur E. Gilman.

PROCEDURES FOR TEACHING OF SPEECH IN SECONDARY SCHOOLS

In this issue begins the publication of a series of articles on Procedures for Teaching of Speech in Secondary Schools that has been prepared by the Secondary School Committee of the NATIONAL ASSOCIATION. *These articles represent the most advanced methods in speech training in the secondary schools of America. No secondary school teacher can afford to miss them.* They are the product of able teachers who are experienced in secondary school problems. Before being sent to the JOURNAL they were reviewed by Karl F. Robinson, chairman of the Secondary School Committee, by his colleagues on this Committee, and by Franklin H. Knower, Secondary School Editor of the JOURNAL. Lionel Crocker of Denison University has also greatly aided in this work.

Uncertainties because of war make it impossible for us to give an exact publication schedule. We intend at present, however, to publish these articles serially in six issues, ending December, 1943. The following is the probable list of articles to be published:

"A Simplified Plan for Building Courses of Study in Speech," Karl F. Robinson, University High School, State University of Iowa

"The Teacher and Speech Correction," Merel Parks, Detroit City Schools

"The Teaching of Public Speaking," Judson Crandell, University of Illinois (formerly McKinley High School, Canton, Ohio)

"Practical Procedures in Coaching High School Debating," Carney Smith, Alma College (formerly Northern High School, Flint, Michigan)

"Current Problems of Contest Speech in the High School," Ralph Schmidt, Jamestown College (formerly Mayville High School, Mayville, Wisconsin)

"Producing and Directing the Contest or Festival Play," F. L. Winship, University of Texas (formerly Central City High School, Central City, Nebraska)

"Radio Writing and Production in High School," Marguerite Fleming, South High School, Columbus, Ohio.

NEW BOOKS

WILBUR E. GILMAN, *Editor*

The Praise of Folly. By Desiderius Erasmus. Translated from the Latin, with an Essay and Commentary, by HOYT HOPEWELL HUDSON. Princeton University Press, 1941; pp. xi, 166.

This book, in my judgment, is the best English version to date of Erasmus's celebrated foolery. Translation of the *Moriae Encomium* is a difficult task. The Latin style of the treatise is very elaborate, and further complicated by the mock-learned parade of mythological allusions, quotations (many of which are in Greek), jokes (many of which are puns), and nearly every device and flourish known to the rhetoricians. Professor Hudson had to choose between a loose, free version in lively twentieth-century idiom and a faithful translation which would strive to be as idiomatic as possible. He has chosen the method of faithful translation. "This, I sincerely hope," he says, "is Erasmus's book."

White Kennett, whose 1683 version is the one most familiar to English readers—it has many times been reprinted, usually without Kennett's name—says in his Preface:

> For that the same harangue, completely eloquent in one tongue, would be less winning and persuasive when close interpreted in another, is as obvious as that travelers, if they adapt not their garb to the mode of the country they reside in, are rather an object to stare and gaze at, than to bow to, reverence, or be any way respected.

Accordingly Kennett allows himself considerable "elbow-room of expression"; in fact he protests against the "literal observance of the Latin" in John Wilson's version (1668), which the "gaiety of the argument would better have dispensed with." Professor Hudson, in turn, protests against Kennett's free "elbow-room" and prefers Wilson, whom he often follows rather closely. Generally, Professor Hudson is successful; his version is more readable and even more literal than Wilson's, and it is far more accurate than Kennett's.

Two brief comparisons may illustrate the methods of these three translators. On p. 18 Professor Hudson literally translates a Greek phrase: "God ever brings like to like." Wilson: "'Like to like,' quoth the devil to the collier." Kennett: "Birds of a feather flock together." On p. 17 Professor Hudson literally translates a Latin proverb: "I hate a boy of premature wisdom." Wilson: "I do not like a child that is a man too soon." Kennett: "Soon ripe, soon rotten."

There is a good introductory essay entitled "The Folly of Erasmus." Important allusions, references, and quotations are explained in the Notes or Index of Proper Names. Students of public speaking will be especially interested in the structural analysis (pp. 129-42) of the *Praise of Folly* as a classical oration, *i.e.* Exordium, Narration, Partition, Confirmation (Argument), Peroration. Professor Hudson finds a well organized argument in the declamation. Nevertheless, unless one studies the *Praise of Folly* rather closely, with the help of Professor Hudson, he will probably agree with Folly's own conclusion:

> I see that you are expecting a peroration, but you are just too foolish if you suppose that after I have poured out a hodgepodge of words like this I can recall anything that I have said. There is an old saying, "I hate a pot-companion with a memory." Here is a new one: "I hate a hearer that remembers anything."

MARVIN T. HERRICK, *University of Illinois*

Speech: Forms and Principles. By ANDREW THOMAS WEAVER. New York: Longmans, Green and Company, 1942; pp. 437. $2.75.

The opening chapter of Weaver's book takes the reader on a visit to a class of college sophomores in speech, describes and analyzes the speech behavior of four typical students, and presents a classified list of common faults. Social fear is discussed, and speech is defined in terms of its social nature, symbolic character, and relationship to thought and personality. The remaining chapters of Part I give topical treatment to speech forms, progressing from the individual-to-individual relationships of conversa-

tion and the interview, through the group activities of conference and discussion, to the individual-and-audience relationships of public address. Contest speaking is introduced, and there are chapters on interpretative reading and radio speaking. Part II is devoted to facts, principles, and techniques of general speech, and includes chapters on voice, action, personality, language, and the psychology of audiences. Description of the vocal mechanism and the phonetic approach to pronunciation are placed in appendices. Although the author recommends that the materials be taken up in the order of their presentation, the various topics are treated with sufficient separateness to allow flexibility in classroom procedures.

The book is conservative in the sense that it preserves the traditional form and content of speech instruction; it is progressive in its adaptation to modern life and current trends of thought. This progressiveness is reflected in the variety of speech forms discussed, and the modification of old precepts in the light of recent research. The style is clear, readable, and interesting; as a piece of instructive writing the book represents a high quality of craftsmanship.

The evaluation of a textbook depends not only on its general qualities, but also on the way it fits the teacher's concept of the objectives and procedures of the course for which it is intended. Some textbooks seem to be intended for a terminal course, others provide a foundation for the continued study of speech as a field of academic specialization. Some are purely practical in import and consist largely of precepts, rules, and procedures. At the other extreme are those which are mostly factual and theoretical. It seems to this reviewer that Dr. Weaver has succeeded admirably in writing a text which is practical, and at the same time gives the student insight into the social and psychological nature of speech. The book should be suitable for the instrumentation of the terminal as well as the continuational objectives of the fundamentals course.

There are many points of outstanding strength in the content of the book. The difficult subject of conversation is handled with insight and good taste. The integrative relationship of voice and action is well presented, and the function and importance of rationalization are explained with exceptional clarity.

When *Speech: Forms and Principles* is viewed in its entirety, it must be said that Professor Weaver has provided a textbook for the introductory course which is sound in content, stimulating, and interesting in style.

HOWARD GILKINSON, *University of Minnesota*

Introduction to the English Language. By ALBERT H. MARCKWARDT. Toronto and New York: Oxford University Press, 1942; pp. xiii, 347.

The student is led from the familiar facts of everyday English to the less familiar and less easily understood principles that underlie the sounds, grammar, and vocabulary of Modern English; thence to a similar understanding of Early Modern, Middle, and Old English. The emphasis is everywhere on scientific induction, and the "study questions" which follow each section make perfectly clear that the student must supplement the information given him by the author if he is to complete his inductions satisfactorily.

The chapter on the sounds of English deals primarily with the phonemic structure of General American, but with brief side glances at the speech of New England and the South. The author uses the IPA symbols in essentially the same fashion as Kenyon, *American Speech*, and the *Linguistic Atlas*, but with only incidental reference to such nonphonemic variants as the intermediate *a* and intermediate short *o*. Thus the work gains in emphasis and simplicity by the rejection of over-narrow transcription.

A few points in this chapter seem questionable. In comparing the vowels of *beet* and *bit* the author regards "the difference in height at the most significant" (p. 51). But anyone who has tried to teach English pronunciation to foreigners knows that this is not enough. One can, indeed, disregard the height of the tongue entirely, and concentrate one's attention on the difference between tension and laxness, or on the diphthongal tendency of the vowel in *beet* in contrast to the monophthong of *bit*, and get better practical results. A change in the height of the tongue will produce the difference between *beet* and *bait* if these other factors are ignored.

The treatment of the intrusive *r* as a development from the linking *r* is also questionable. It fails to account for the use of the intrusive *r* at the ends of phrases, a use for which the theory of dialect-mixture accounts more satisfactorily. Questionable, too, is the advisability of introducing the whole

phonetic alphabet in a single assignment. A minor improvement would be the elimination of the transitional [t] of *once* on the same principle that prompted the elimination of the nonphonemic intermediate vowels.

The chapters on English grammar and vocabulary are in the tradition of Curme, Fries, and Leonard. The author treats these subjects descriptively and inductively, with little sympathy for the legislative grammar of the eighteenth and nineteenth centuries. The chapters on Early Modern, Middle, and Old English are necessarily brief. They contain sufficient factual data, however, to make these stages of the language clear in their main outlines, and to underscore the author's concept of the language as a continuous, though changing, entity. The inclusion of illustrative phonetic transcriptions for the earlier periods of the language will doubtless greatly help in bringing those periods back alive. For the student who wishes to develop the scientific linguistic habit, who wishes to provide himself with a historical conspectus of our language, and who wishes to develop linguistic curiosity, this book cannot be too highly recommended.

C. K. THOMAS, *Cornell University*

Introductory Phonetics. By T. EARLE JOHNSON. Mimeographed. Published by the author, University, Alabama. 59 pp. $1.25.

This is a very elementary manual on phonetic transcription, presumably, inasmuch as it is submitted for reviewing, headed toward regular publication. There are 14 pages of Introduction, 39 pages on The Phonetic Alphabet, divided into seventeen lessons, the last on "Improving Southern Speech," and 5 pages of quite insignificant Phonetic Readings in student transcription, with a short, unannotated bibliography.

The manual undoubtedly meets the needs of the author's classes, and other instructors who happen to teach the subject in the same way may find it convenient. It is to be hoped, however, that there will be a great deal of revision before it gets to print and cloth binding. The chief virtue which appears in the present form is freedom from pretense, eccentric thesis riding, and verbosity. But there is not the consistent clarity and simplicity which is so much needed in a work of this kind, or absolute accuracy, or even, it seems now and then, understanding of basic phonetic theory.

LEE S. HULTZÉN, *University of Missouri*

Good American Speech. By MARGARET PRENDERGAST MCLEAN. Rev. Edition. New York: Dutton, 1941; pp. xii + $2.50.

Mrs. McLean's purpose in this detailed explanation of the Tilly system of phonetics is first to outline the history of the Roman alphabet, showing its inadequacy in the recording of the spoken language, and to describe the creation and adoption of the phonetic alphabet and the discovery of the principles of intonation. To these matters she devotes seven chapters. Her main purpose, taking up the major part of the book, is to deal with the technical aspects of phonetics and intonation.

In the first part of the book, Mrs. McLean very swiftly and simply disposes of the inconsistency of a language which in spite of enormous changes in vowel sounds has added no new letters to its alphabet, the absurdity of English spelling, the International Phonetic Alphabet (which is recorded according to the elaborately narrow transcription prescribed by Professor Tilly, not as it is commonly used today), the basic principles of English intonation, general speech conditions in America, and good speech. Mrs. McLean's definition of good speech is very interesting. She quotes liberally from Krapp, Wyld, Epictetus, Gladstone, Tacitus, Walt Whitman, and others to show that great thinkers have long been aware of the value of careful diction. But she dodges the conclusion of most modern phoneticians, that there are several equally acceptable regional divisions of American speech. Very shrewdly she leads into the second section, in which good speech turns out to be that of Daniel Jones and Professor Tilly.

The technical section is painstakingly worked out. After a sketchy and unsatisfactory account of the mechanism of breathing and phonation, the author gets down to individual sounds, which are thoroughly described and illustrated. It is probably unfair for a user of the generally accepted phonetic alphabet to review a book on the Tilly system, which almost inevitably seems clumsy and oversubtle. I find myself baffled, for example, by the rule for the lengthening of diphthongs, which says that in words of more than one syllable, each element of a diphthong is half-long when the syllable is stressed, providing the dipthong is "the last sound in a breath group, or the last sound in a stress group, or followed by a voiced consonant in the same syllable." The result ['t,ɹeɪ̆ ||] for *tray* is almost too much for me.

There is no explanation for the use of the phoneme pointer in the vowels [eɹ] and [oɹ]. [eɹ] is described as the sound in *many*, which is differentiated from [ɛ], the sound in *fair*, and the speaker is warned not to substitute [ɛ] for [eɹ], "which makes a very different contribution to the beauty and variety of our speech." The actual differences within the phoneme of [ɛ], as recorded by Kenyon, are not nearly so great as Mrs. McLean believes. The rules for aspirating or not aspirating [p], [t], and [k] unnecessarily complicate transcription. It is hard to see what clarity is gained by recording *expects* as [ɪk$_{ı}$ˈsp^{h}eɹk$_{ı}$t$_{ı}$s]. [r] is "not pronounced in standard or cosmopolitan English before a consonant or before a pause," according to Mrs. McLean. Thus a very large proportion of American speech is declared substandard or provincial. [s] is described only with the tongue-tip high and not touching the teeth or gums. Kenyon's alternative position for the tongue in [s], touching the lower gum ridge, is ignored, as is almost everything Kenyon has said, except in the introduction to the Merriam Webster *Collegiate* (not the *New International*) *Dictionary*, and there no credit is given to him. Curiously enough, there is no mention of Kenyon by name in the book.

The rest of *Good American Speech* is devoted to exercises, more detailed consideration of the Klinghardt system of graphing intonation, drill material, phrasing, and a climactic transcription of Professor Tilly's speech. The author's expressed intention of preparing the reader for phonetic dictionaries falls a bit flat when she admits that the only existing phonetic dictionary is Jones's. For the followers of Tilly this should be a welcome memorial to the master. For others it could be a good means of brushing up on old phonetic controversies. For the followers of Kenyon and Krapp it will probably be rather absurd.

ARGUS TRESIDDER, *Madison College*

The Gift of Tongues. By MARGARET SCHLAUCH. New York: Modern Age Books, Inc., 1942; pp. x + 342. $3.50.

Margaret Schlauch has successfully shown in *The Gift of Tongues* what great adventure can be enjoyed in language study. Dr. Schlauch is known to the scholarly world as a philologist and medievalist, but she has proved here that she is not living in an ivory tower turning out pedantic articles to be digested by a few individuals or to be laid on the shelves to gather dust. Examples are taken from many walks of life, from all levels of society, from the classics, from literature of today, and from a great number of languages.

This lucid and refreshingly lively book is intended for the general reader, not for the more advanced student of language. The latter, however, will find a great deal of pleasure in noting how clearly Dr. Schlauch gives the ordinary person a picture of the part language plays in his life. She has eleven chapters, among them "Language as Communication," "Treasury of Words," "Life-History of the English Language," "Language and Poetic Creation," and "Social Aspects: Class, Taboos, Politics." She shows how linguistic principles are applied and points out to the reader many aids which he may use in his reading, speaking, and learning of languages.

In her investigation of the science of language she takes the reader back to the hypothetical birth of speech and then leads him all over the world, introducing him to the many language families: The various branches of the Indo-European group, The Finno-Ugric family (the parent of Hungarian and Finnish), Basque of the Pyrenees, the Semitic and Hamitic languages, the Sudanese and Bantu groups of Africa, the Altaic, the Sino-Tibetan, the Malay-Polynesian groups, the American Indian languages, the Australian, Caucasian, and Dravidian families, Korean, and Japanese. By the time the trip is over the reader feels that he has a greater understanding of the world and its many problems. The life-history of the English language is also a delightful as well as an informative chapter.

A book of this kind is valuable because of the linguistic orientation it gives the reader and not for the comprehensiveness of treatment and detailed information that one would find in a strictly philological treatise prepared for the specialist. The author, however, does include a number of very technical discussions on sounds, alphabets, words, grammar, and relationship of languages, giving the reader a thoroughly sound linguistic background with a skill and clarity that is not too frequent in linguistic writing.

At the end she has an appendix, including bibliography, notes, and what she calls "diversions and illustration," which furnish many stimulating exercises for the reader who cares to continue his study of language.

This book should be placed on high school and college reading lists. If it were read widely, the purist would be dethroned and the eighteenth century authoritarianism would lose its grip. The concept of linguistic change receives a great deal of emphasis as it well should.

MARGARET M. BRYANT, *Brooklyn College*

Practice of Voice and Speech Therapy. By EMIL FROSCHELS and AUGUSTE JELLINEK. Boston: Expression Company, 1941; pp. 255. $3.50.

The purpose of *Practice of Voice and Speech Therapy* is to present several speech therapies which the authors have found successful. Most speech clinicians will find themselves more or less familiar with all but one, the "chewing method," which the authors hold is a new therapeutic procedure successful in the treatment of several different kinds of speech disturbances. The method, which they have been using for more than eight years, is advocated for voice and articulatory difficulties of both functional and organic origin, for stuttering and cluttering, and for aphasia. According to Dr. Froschels, chewing movements are the source and basis for articulated human speech (p. 248). Accordingly, if speech is disturbed, the patient is to be retrained through the use of the "chewing method." They find anatomical and neurological support for their theory of the origin of speech and their therapeutic method by reminding us of the common brain centers, nerve pathways, and effector organs which are used both for speaking and eating.

Dr. Froschels has evidently discovered what is for him a successful therapeutic procedure. Whether his recommended therapy will be equally successful as directed by other speech pathologists will be known in time. It seems to this reviewer that Dr. Froschels is assigning too great a value to a specific method which is in effect only part of his speech rehabilitation program. Is it possible that the "chewing method" is no more than a distraction device which will be successful only so long as the patient is not concerned with what he is saying? And would not other distraction devices, so familiar to students of stuttering, be equally successful?

Can the authors' success with aphasic cases be explained? Henry Head emphasized the point that aphasics have more difficulty with propositional speech than with nonpropositional, nonmeaningful, emotional utterance. Any method of speech which draws attention to a new manner and detracts from its intellectual content becomes nonpropositional. In short, it seems possible that aphasics may have less difficulty when they "chew their speech" because they *are* chewing and *not speaking*. What they say under such conditions is of no intellectual importance and their utterance therefore becomes nonpropositional.

Therapies of a more orthdox nature are presented by the authors for dealing with children who are delayed in their speech development, with the deaf, the hard-of-hearing, and the laryngectomized patient.

The nature of the material presented and the types of cases discussed make the *Practice of Voice and Speech Therapy* a book which advanced students of speech pathology will want to read. It is unfortunate that the book lacks an index. Somewhat disturbing also are the errors and inconsistencies of listing bibliographic references. For a majority of references, first names and initials are omitted. Often the publisher or date of publication is not mentioned. Numbered pages of articles in periodicals are not given.

JON EISENSON, *Brooklyn College*

Writing and Laterality Characteristics of Stuttering Children. By E. J. SPADINO, Teachers College, Columbia University, Contribution to Education, No. 837, New York, 1941.

This study opens with a significant summation of what has already been done on the phases of the problem to be considered, making no attempt to establish any one viewpoint but rather indicating that because of the differences of the results from previous researches and because of the limitations of some of these studies there is a need for further research. With this conclusion all research workers in stuttering would, I am sure, agree.

This investigation under the able guidance of Robert Thorndike carries forward the problem by comparing seventy stutterers (median age 11.8 years) with a similar number of non-stutterers on specific problems of handwriting and composition, intentional mirror writing, bimanual simultaneous drawing, laterality, mirror reading, orientation and perception. On the twenty specific items

studied "the differences found between the group of stutterers and non-stutterers were so small that if any relationship between stuttering in children and any of the factors . . . exists it must be a relationship which is operative only in rare cases."

Are the differences among other studies resolved? Does this study give the only answers to the questions considered? Scarcely. Differences are to be expected in so far as there are differences in the formulation of the problem and in the procedures. And there are differences in this study from other studies even as there are differences among the other studies themselves.

For example:

1. Age of the Stutterers. The median age for this study was 11.8 years. For at least some of the other studies the average age was much higher.

2. Training Received by the Stutterers. Thirty-five of the seventy stutterers were receiving help in special speech classes. Thirty-five were selected from general classes in other schools. Seemingly they were not receiving training. What was the nature of the training being given the first thirty-five? Had it tended to eliminate handedness cases, if any, kept handedness cases, if any, from making progress, or what? How did the thirty-five receiving training compare with the other thirty-five? These and similar questions are pertinent to this and many other studies. For example, in study X at University Y how many of the stutterers were undergoing what treatment and how long had they been subject to it? Was their handedness being shifted, thereby possibly causing a confusion of handedness?

3. The Race of the Stutterers. Most studies with stutterers have been done with white subjects. Fifty per cent of the subjects in this study were Negroes. The data for the Negroes and for the white children are not separated. Fletcher found that there were about three times as many stutterers among Negro children as among whites. Regardless of how one may interpret this difference it makes comparisons between this study and other studies difficult.

This research presents significant and welcome data about the stutterers. Comparisons between it and previous studies, like comparisons among previous studies, should be made with care. Each should be considered for its own problem, procedure, and merit.

E. H. HENRICKSON, *Iowa State Teachers College*

The Writer's Radio Theatre, 1940-1941. By NORMAN S. WEISER. New York: Harper & Brothers, 1941; pp. 213. $2.00.

This thin volume carries considerable dignity. The eight-page introduction is meaty, and the selection of plays shows discrimination. Each of the ten plays is introduced by a page of background material helpful in evaluating the play and playwright.

Near the end of the introduction is the statement, "In most cases permission will be granted readily for non-commercial performances." As a service to readers of the QUARTERLY JOURNAL OF SPEECH, I attempted to see whether or not such permission could actually be secured. I wrote each of the copyright owners to see whether his play could be produced over WKAR, which is a non-profit, educational station owned and operated by Michigan State College.

Permission was received for *Red Death* (Cavalcade of America), *Ben Hur* (Command Performance Series), *Seems Radio Is Here To Stay* (A Norman Corwin play owned by the Columbia Broadcasting Company), and *The Ghost Walks Again* (The Shadow, owned by the Mutual Broadcasting System).

Arch Oboler could not give us the rights on *Mr. Ginsburg*, but he suggested three of his plays being published in a new book entitled *This Freedom* and published by Random House. From the copyright owners of the other five plays no answers were received —two of my inquiries being returned unopened.

It is unnecessary to say more because anyone interested in educational radio will, of course, see the book.

DONALD HAYWORTH, *Michigan State College*

Debate and Discussion: A Syllabus and Workbook. By CARLE B. SPOTTS. Boston: Expression Company, 1941; pp. 250 + v. $1.60.

Manuals and syllabi for fundamentals and public speaking courses are published in abundance; the present volume is one of the first to be prepared for the fields of argumentation, discussion, and debate. It is, essentially, a study-guide, built around eighteen chapters, each of which contains (1) study questions, (2) general references, (3) special references, and (4) problems and exercises. In addition to those which deal with the traditional subdivisions of the field of argumentation there are single chapters covering delivery, propaganda, discussion, and debate.

The study questions and the problems and exercises will be apt to duplicate, in most instances, those included in standard textbooks. If a teacher wishes to dispense with a textbook, however, he may find Professor Spott's collection of questions useful in guiding a student's study. The problems and exercises are, on the whole, more inspired than the study questions, and even those teachers who adopt a single, required textbook may find them helpful; many of them include unusual materials that should motivate the average college student.

The general references are keyed to readings in fifteen textbooks in argumentation and debate, ranging, chronologically, from *Argumentation and Debate* (1910), by Denney, Duncan, and McKinney, through *Argument* (1938), by Graves. The syllabus was obviously prepared for the press too early to include citations to more recent volumes such as those by Nichols, Reeves and Hudson, and Summers and Whan. Most of the different approaches to the subject-matter of argumentation are, however, covered in these fifteen textbooks.

Most of the special references are, unfortunately, readings in the same volumes cited as general references; a limited number of these readings are deserving of the label "special." These are to such books as Thouless, *How to Think Straight;* Robinson, *The Mind in the Making;* Overstreet, *Influencing Human Behavior;* Lasswell, *Propaganda Technique in the World War;* and college logic texts, though these are not specified by author or title.

For teachers who view discussion as a proper part of a continuum culminating in debate, the single chapter on discussion will seem inadequate; although the author refers to discussion and debate as "complementary, each correcting the faults of the other," the reader is likely to feel that discussion is treated as an adjunct to debate.

Similarly, those teachers who disagree with the approach of the Institute for Propaganda Analysis to discussion are apt to find little use for the author's chapter in that field. For most teachers who are interested in including a study of today's propagandas in their courses in argumentation, however, this chapter will provide a good starting point.

A more serious limitation of the syllabus is the paucity of references to objective studies pertinent to the field of argumentation; such studies abound in the professional journals of the social sciences, and many teachers will want to acquaint their students with a larger number than is furnished by a reference to Hollingworth's collection.

In sum, this syllabus will be found useful by many teachers who have not already worked out their own; for those who have, some fresh ideas may come from a study of Professor Spotts' workbook.

J. JEFFERY AUER, *Oberlin College*

Stage Makeup. By RICHARD CARSON. Foreword by FREDERICH H. KOCH. New York: F. S. Crofts and Co., 1942. pp. xiv + 176, illustrated. Color chart.

Stage Makeup is an interesting and well organized presentation of the usual materials and techniques found in books on makeup. Mr. Carson's approach is chiefly from the standpoint of the artist. His adaptation and application of the principles of chiaroscuro in painting to those of applying makeup give his material a fresh treatment which is stimulating to the reader.

The plan of the book, each chapter giving progressive steps in the study of makeup, recommends it as a text for such courses. The exercises listed at the end of each chapter are well chosen and should help the student materially in perfecting his skill.

Mr. Carson has presented his material in an enthusiastic and informal manner. In most cases he has chosen to be general rather than specific in order to impress upon the student the necessity of creating a makeup which suits the specific character he is to portray. In this procedure it is obvious that the success of the student in makeup will depend largely upon the judgement, discrimination, and criticism of the instructor.

Mr. Carson has evolved a very interesting chart of the popular brands of makeup, which classifies each color according to its hue and value. The endeavor at standardization is to be commended indeed. It would be a great advantage to all makeup artists if the manufacturers would recognize this scheme, or a modified version. Mr. Carson has selected an arbitrary value scale from one to ten. This makes nomenclature a bit difficult. Perhaps it would have been simpler and less confusing, since his approach was that of an artist, to have used the standard value scale employed by artists. It would not have possessed the fine differences of value, but the terms would have been more universally comprehended. The chart for lining colors could have followed the same division,

thereby avoiding another group of arbitrary symbols.

The small section devoted to greaseless makeup is interesting and new. Although the book is definitely aimed at theatrical makeup, it might have served to inspire further study and experimentation which the author asks for in his conclusion, if he had included a chapter on the new techniques being developed and used in Hollywood, in contemporary films.

DONOVAN RHYNSBURGER, *University of Missouri*

Everyday Speech. By HARLEY SMITH, CLARA E. KREFTING, and E. C. LEWIS. Chicago: American Book Company, 1941; pp. 479. $1.68.

The speech philosophy of the authors of *Everyday Speech* obviously is that the most useful type of speech training for most high school students stresses the development of skill in common social activities and fundamental speech processes. Formal training and highest standards of achievement will be possible in advanced speech courses only if the student becomes interested in the study of speech and devotes considerable time to the study of informal activities and basic processes. Any book used as a high school speech text should contain a minimum of space devoted to formal exposition of and categorical rules for speaking. The student should be guided to the discovery of principles and in a discriminative application of them in speaking through organized experiences in projects involving everyday uses of speech. The answers to the problems of developing achievement in informal speech activities are not after all very simple ones, but require the extensive cultivation of interests, the development of insight, and the maturation of the individual through many and varied speech experiences. Projects must be sufficiently varied to permit the study of fundamentals from various points of view and at various levels of difficulty. Anecdotal illustrations, questions for discussion, opportunities for uses of speech in the study of many subjects, pictures, and diagrams should create interest and stimulate study of speech problems. The only chapters which one might question as exemplifications of this philosophy are those on choric speaking and radio.

The teacher who looks for a text for advanced high school classes in formal and specialized types of speech such as public speaking, speeches for special occasions, technical voice and phonetics, debate, or dramatics; who depends upon the text book for extensive exposition of sets of rules for speaking; or who expects to find in a text book uniform weekly lesson plans for a one or two semester course for all students, will not find them in this book. The teacher qualified to organize her course, adapt it to the individual needs of the students with whom she works, and to answer the questions raised but not answered by this text will find it a useful source of suggestions in handling her many problems. The teacher not thus qualified ought not to be teaching speech with any text.

The book has twenty-eight chapters and is divided into five parts. Part I is devoted to conversation; Part II concerns the four factors (processes) of speech as suggested by Woolbert; Part III deals with discussion; Part IV treats common speaking occasions such as announcements, sales talks, interviews, and introductions; and Part V pertains to reading. The arrangement of materials is such that it may be used in course organizations of many types. The style of writing makes the book adaptable to the junior high school as well as to the senior high school. The authors have succeeded in giving us a book which is practical, comprehensive, and modern without being obtrusively Progressive.

FRANKLIN H. KNOWER, *The State University of Iowa*

Creative Group Work on the Campus. By LOUISE PRICE. New York: Bureau of Publications, Teachers College, Columbia University, 1941; pp. 437. $3.25.

Creative Group Work on the Campus is a scholarly study of the group activities at Stephens College and Stanford University for students and persons in the professional fields who work with college students or faculty members in groups. It is a description, and an exploration, of the processes and techniques useful in developing student life in group activities. There is also a brief description of other creative groups in the United States, as well as an explanation of the manner in which philosophy, psychology, and sociology contribute to the principle of creative group activity in the present educational system. There is no specific focus

of attention to the part speech plays in group activities.

The book is logically organized, is very well written, and has an excellent bibliography.

WESLEY WIKSELL, *Stephens College*

Choral Speaking Technique. By AGNES CURREN HAMM. Milwaukee: The Tower Press, 1941; pp. ix + 116.

This book gives a fairly adequate introduction to choral reading and speech training in preparation for choral reading. The last part of the book presents more than thirty pages of poetry. The content in the speech training section with its jingles for practice and the poetry section with its selections for the choir indicate that the book is intended for the elementary level. Four or five exceptions to this statement might be made in the poetry section.

The author insists on *jingles* for practice. These may be all right for children. For adults many books suggest cuttings from real poetry for voice exercises. Some prefer the latter. And some teachers of English and speech hesitate to analyze in too detailed a manner a beautiful poem.

This book should prove of some value to the teacher beginning work in this speech area.

HELEN D. WILLIAMS, *Hickman High School, Columbia, Missouri*

Speech Improvement Through Choral Speaking. By ELIZABETH E. KEPPIE, CONRAD F. WEDBERG and MIRIAM KESLAR. Boston: Expression Company, 1942; pp. xvi + 278.

In this textbook for teachers of primary grades the authors have presented their material in a logical, graded, and attractive manner.

The first half of the book deals with the fundamental principles involved in correct and effective speaking. Scientifically and willingly we are led into practice of "relaxation," "listening," "breathing," "doing," and "saying." The material and directions indicate a thorough understanding of children.

The second half of the book presents material for choral speech practice. This section takes each form of choral speaking, explains it clearly, and arranges several verses or poems for illustration. The material is adequate and of a suitable nature for children.

In both sections the instructions are so complete that a teacher should find it extremely practical.

HELEN D. WILLIAMS, *Hickman High School, Columbia, Missouri*

Choric Interludes. By MILDRED JONES KEEFE. Boston: Expression Company, 1942; pp. 352.

This book is chiefly a compilation of material for choral reading. The author seems to have the "program" in mind as the material is grouped in sections such as seasons, religion, and poems of Democracy. Arrangement of voices is suggested. A large quantity of material is presented. Some of it is excellent for choral reading, especially poems such as "The Squaw Dance," "Foreboding," and "High Flight."

Some question might be raised as to the inclusion of didactic material like "Keep-a Goin'." We have a wealth of redblooded poetry by writers like Sandburg, Sarett, Lindsay, and Frost. Newspaper verse and too much poetry of a purely lyrical quality may fail to arouse the interest and enthusiasm of the modern high school boy and girl. Certain types of clubs might like it.

HELEN D. WILLIAMS, *Hickman High School, Columbia, Missouri*

Our First Speech Book. By M. PEARL LLOYD. New York: Newson and Company, 1942; pp. 164. $1.00.

Before entering college speech work, Miss Lloyd spent several years teaching in the first grade. As a result of this experience she has been able to write a speech book particularly suitable for children. Her book, which is full of jingles, songs, and games, elaborately and well illustrated with drawings and pictures, should be most appealing to the child's play instincts.

The book is primarily a textbook for the first few grades to help teach them how to say the various sounds distinctly. It can be used satisfactorily for speech correction classes, as well as for individuals who need additional interesting material for drill. Some of the material is suitable for choral reading. The story content and vocabulary have been carefully chosen so that the book could be used as a supplementary reader.

This book should be a valuable addition to the rather meager collection of suitable books for the elementary teacher of speech improvement. Directions for the teacher, the

International Phonetic Alphabet, and a bibliography of helpful books are included.

RUTH E. BECKEY, *Ohio University*

Knowing Your Language and *Strength Through English*, by FREDERICK BAIR, E. NEAL, and V. SANDERS, New York: Macmillan Company, 1941; pp. 338; 365. $1.12; $1.00.

The two books, *Knowing Your Language* and *Strength Through English* are planned for the seventh and eighth grades as a part of the series *Step by Step in English* covering the work for grades three to eight inclusive. There is an interlocking development in each chapter and from chapter to chapter which provides for thorough teaching of skills. The material is presented in a simple and clear manner, not only because of the careful vocabulary, but also because of the interest aroused by situations with which chapters are introduced. For example, the section on functional grammar is introduced by a story, making clear the need for and uses of such study.

Oral and written composition are the ultimate aim of each chapter. Conversation, introductions, letter-writing, reports, discussions, and telephoning are all treated in turn. Practice in the writing of paragraphs is provided within these activities.

Methods of gathering information and the study of use of library and reference books are introduced in the eighth year. Three other features introduced in the same year are newspaper work, organization of a speech, and a very brief and elementary study of semantics.

Functional grammar receives a more extensive treatment than any of the other units because it is assumed that the student has had little or no previous instruction in such work. Skill drills provide for fixing the desired habits in use of correct oral and written expression.

The general make-up of the book—print, line length, attractiveness of pictures and illustrations—adds to the value.

Teachers of seventh and eighth grade English classes will find pleasure in examining these texts.

FRANCES LEA, *Hickman High School, Columbia, Missouri*

A Glossary of Literary Terms. By DAN S. NORTON and PETERS RUSHTON. New York: Farrar and Rinehart, 1941; pp. 89. $.60.

This witty and intelligent short list of literary terms is part of the Farrar and Rinehart Pamphlet Series in English Composition. Some of the tough technical matters usually dealt with over-earnestly in English classes are defined and illustrated here with the utmost good nature and lack of academic pomposity. There is an especially good discussion of "Convention," "Sensuous and Sensual," and "Meter."

ARGUS TRESIDDER, *Madison College*

Latin Literature in Translation. Edited by KEVIN GUINAGH and ALFRED PAUL DORJAHN. New York: Longmans, Green, and Company, 1942; pp. xviii + 822. Text Edition, $4.00; Trade Edition, $5.00.

Although this anthology of translations is intended primarily for students of literature, it is also useful for students of rhetoric. All of the selections are interesting and valuable as background for the understanding of Roman life, institutions, and thought. Of special interest to students of public address are the orations of Cicero, *Speech of Marius against the Nobility* from Sallust, and the sections from Quintilian. The other authors represented are Plautus, Terence, Cato, Lucretius, Caesar, Catullus, Vergil, Horace, Tibullus, Propertius, Livy, Ovid, Seneca, Petronius, Martial, Suetonius, Pliny the Younger, Tacitus, Juvenal, Apuleius, Minucius Felix, Tertullian, Lactantius, and Saint Augustine.

WILBUR E. GILMAN, *University of Missouri*

Foundations of Speech. By CLAUDE M. WISE, JAMES H. MCBURNEY, LOUIS A. MALLORY, CHARLES R. STROTHER, WILLIAM J. TEMPLE; JAMES M. O'NEILL, Editor. New York: Prentice-Hall, Inc., 1941; pp. xi + 499.

A product of the collaboration of a galaxy of specialists, this book combines the practical and the theoretical. The main emphasis is on fundamental facts and principles, on the knowledge which students of speech ought to have as a basis of understanding the processes by which they have acquired speech and by which they may achieve greater speech skill.

The first five chapters present, besides a discussion of speech as a distinctively human accomplishment, phonetics as the language is spoken in this country and England, and a sketch of the main facts of the phonetic geography of various countries, with particular emphasis on the dialects of the United

States. These chapters, an excellent orientation to the problems of standard and local speech, contain sound advice to the public speaker, radio speaker, public reader, and actor. Particularly helpful to the teacher and student is the minute analysis of pronunciation in relation to phonetics and of the position of the articulators for each class of phonetic sounds as well as for each particular sound. The statement on page 37: ". . . most speakers of English make (θ) and (ð) with the tongue merely touching the backs of the upper teeth," conflicts with the demonstrated practice: with the tip of the tongue *between* the upper and lower front teeth.

The chapters on the Mechanism and Physics of Speech, and on Speech and Hearing take into account the known facts as established by leading scientific experimentalists and lay a foundation of accurate knowledge on which the student may build a sound structure of both practical speech skill and preparation for research. Some of the material is somewhat technical for the beginning student, but even the student in a terminal fundamentals course may gain from these chapters a conception of speech as a study demanding his mastery of basic facts. Not too technical even for the "practical" student, the chapter on Voice Improvement combines clear explanations of the essentials of voice production with excellent and not too complicated exercises.

When one considers the extensive treatises on Reading Aloud and Interpretative Reading, he is quite willing to grant that within the limits of these chapters the essentials are presented as well as could reasonably be expected. The basic problem is "Getting the Complete Meaning"; and getting it requires and involves recognition of the author's purpose, his method, and the dominant unity and structure of the composition. The subject matter is treated topically, and the student is left to organize his own functional preparation and performance.

The chapters on Public Discussion make an excellent presentation of the philosophy and methods of discussion and maintain a cheerful optimism in the face of our present struggles against enemies who doubtless discuss their problems in secret conclaves but who rigidly control for purposes of deception their radio and journalistic publicity.

Public Speaking, Debate, Radio Speaking and Reading, The Speech Laboratory, Speech Correction, and The Speech Clinic are topics of later chapters. These subjects are treated succinctly but comprehensively and, so far as I can judge, with scientific accuracy.

FRANK M. RARIG, *University of Minnesota*

OLD BOOKS*

KARL R. WALLACE, *Editor*

Reflexions on Eloquence. From *The Whole Critical Works of Monsieur René Rapin.* Trans. by BASIL KENNET and others. 3rd ed. London: Printed for J. Walthoe, R. Wilkin, J. and J. Bonwicke, S. Birt, T. Ward, and E. Wickstead, 1731. Vol. II, pp. 1-106.

René Rapin's essay on eloquence (first printed at Paris and Oxford, 1672) is essentially a report on the state of public speaking during the seventeenth century. Specifically, it is an analysis of the major defects evident in the speakers of the period, together with certain suggestions for the correction of the faults. Rapin makes no claim of presenting new contributions to rhetorical theory, although in his treatment of pulpit eloquence he reveals a fair measure of originality. In the main, he relies upon the masters of antiquity for his theory. In the preface to the essay, he pays tribute to the "admirable Memoirs from the Rhetorical Instructions of Aristotle, Cicero, and Quintilian whose Works in this kind are so exact, and their Pourtrait of Eloquence so just, and so accomplish'd, as to leave no Room for our Improvements, nor even for our Wishes." Accordingly, Rapin draws upon those contributors, as well as upon Longinus, for the critical standards by which to appraise the speaking of the day. Marginal references to the ancients are sprinkled liberally throughout the first part of the essay.

Reflexions on Eloquence is in three parts: "Reflexions upon the Eloquence of the Times in General," "Reflexions upon the Eloquence of the Bar," and "Reflexions upon the Eloquence of the Pulpit." Of the three divisions, the last receives by far the most detailed treatment.

"Reflexions upon the Eloquence of the Times in General" contains, in a negative sort of way, Rapin's standard of effective speaking. The chief sources of eloquence are said to be two in number: (1) natural talent for speaking, "without which it is not possible to succeed, and with which it is almost impossible to miscarry"; and (2) comprehensive knowledge and a severe application. Then follows a long list of the faults found in the speakers of the period. Each of these defects is said to result from a violation of some principle set forth by Aristotle, Cicero, Quintilian, or Longinus. Many speakers, Rapin indicates, do not train themselves in composition as they used to do; they pay too little attention to the accurate expression of ideas; they neglect study in pronunciation; they are careless in their use of logic; they do not adapt their styles to the circumstances, and hence fail to get the proper measure of sublimity; they frequently add too much ornamentation to their addresses; they often fail to adhere closely enough to nature; and they sometimes mar the style of their discourses by artificiality and affectation. Furthermore, certain speakers do not have that "just Temperament which ought to be used in mixing Reason with Authority, Comparison and Similitude with Example and Induction"; others amuse only "the Head, without affecting the Heart"; still others fail to arrange and dispose properly the things which they invent. Rapin closes his summary of ills by saying that eloquence must gain attention, and that it must come from a speaker who is genteel and modest.

In the two subsequent sections of the essay, Rapin relates the foregoing abuses to forensic and to pulpit speaking, and suggests the proper means of avoiding the faults. However, his treatment of forensic eloquence is highly abbreviated, and, in the main, unenlightening.

Rapin deplores the scarcity of good pulpit speakers, especially since their subjects offer such unusual opportunities for distinguished effort. He attributes a good share of the failure in this field to the deficiencies of the preachers in Learning and Study. These shortcomings encourage preachers to copy boldly from one another; "they draw from the Stream, because they are Strangers to the Fountainhead."

* In reviving the section on Old Books, the JOURNAL intends to make some contribution to the history of Speech, particularly as revealed by books on phonetics, voice, and pronunciation; on interpretation, acting, and the theatre; and on the principles of rhetoric and public speaking. Reviews should be sent to Karl R. Wallace, School of Public Speaking, 59 West Range, University of Virginia, Charlottesville, Va.

Rapin believes that preachers should construct a particular rhetoric for their own use, since the ancient writers on speechcraft did not have an idea of the requirements for pulpit speaking. "For no Man ought to speak of God, and of heavenly Things, without the utmost Dignity of Style, and such *a Voice of great Words* as the Prophet mentions. 'Twould be in vain to seek this Pitch of Eloquence in *Aristotle's* Rhetorick, in the Ideas of *Hermogenes*, or the Institutions of *Quintilian*."

Rapin believes the true standard of preaching "should be taken from the Manner of St. *Peter* and St. *Paul*, in their Sermons to the first Believers." As reasonably contemporaneous models of effective preaching, he mentions Father Delingandes and Father Castillon.

All in all, the student of Speech will find Rapin's essay worth examining. While the *Reflexions* do not in any sense represent a major contribution to rhetorical theory and criticism, they do reveal a fairly ambitious attempt to apply the critical yardstick of the ancients to the public speaking of a particular period.

LESTER THONSSEN, *College of the City of New York*

Syntagma Logicvm. Or, The Divine Logike. Seruing especially for the vse of Diuines in the practise of preaching, and for the *further helpe of iudicious Hearers, and* generally for all. By THOMAS GRANGER Preacher of Gods Word. London: Printed by *William Iones*, and are to be sold by *Arthur Iohnson*, dwelling in *Pauls* Churchyard at the signe of the white Horse, 1620; pp. 387.

In the only edition of this book, Granger presents a system of logic whose matter and method are derived chiefly from Aristotle and from Peter Ramus (*Dialecticae libri duo*, 1560). Like the English logicians who closely followed Ramus, notably MacIlwaine's *The Logike of P. Ramus* (1574), Lever's *The Rule of Reason* (1573), Fenner's *Artes of Logike and Rethoricke* (1584), and Fraunce's *The Lawiers Logike* (1588), Granger assigns to logic, as "an Art that teacheth the right use of reason," the task of treating of Invention (or matter), and of Judgment (or criticism). Under the first falls consideration of *propositions* and their formation through the application of the conventional categories, and of *disposition*, or "the apt placing together of Arguments inuented with the Theme, to make a perfect sentence, or whole oration." Disposition embraces, first, the quality, quantity, and conversion of propositions; second, the syllogism with its familiar moods and figures; and third, "Method," which deals with the order and propriety of the parts of an entire composition. Under Judgment, Granger deals with sophisms and fallacies. Throughout the book, the author draws all his illustrations from the scriptures; thus he makes his logic "divine."

More than most of the Rameans, Granger is interesting to rhetoricians. He offers the fullest and best-illustrated treatment of method or order; he not only discusses amplification and digression, but he also points out how the logical categories can be applied to the selection of material for the exordium and the conclusion. Indeed, Granger's handling of method as a part of Disposition clearly demonstrates how method, reflecting the purpose and the occasion of discourse, governs the relevance and appropriateness of matter, and the order and propriety of structure. Furthermore, by supplying detailed charts that depict the provinces of grammar, rhetoric, and logic, the author neatly shows the scope of these arts and reveals how a Jacobean scholar regarded the trivium. Like Ramus, Granger restricts rhetoric to Elocution and Pronunciation; yet unlike the strict Rameans he departs from his chart of logic and from the Laws of Homogeneity and of Wisdom, to remark upon things rhetorical.

Sources of external evidence have nothing to say concerning the author except that he published a grammar (1616) and a number of sermons; internal evidence suggests that he was a well-educated Cambridgean with non-conformist leanings.

K. R. W., *University of Virginia*

The/Art/of/Preaching/in Imitation of/Horace's/Art of Poetry./London:/Printed for R. Dodsley, at Tully's Head,/in Pall-Mall./[Price Six-pence.]/—8vo., unbound, pp. 22.

This literary and homiletical curiosity is credited by Halkett and Laing [*Dictionary of Anonymous and Pseudonymous English Literature*] to that estimable bookseller, journalist, poet, and friend and patron of men of letters whose imprint appears on the titlepage, Robert Dodsley, and it is assigned to the year 1746. According to Dodsley's biographer Ralph Straus, it was unquestionably written by Dodsley, for it was included by

him in a volume of his own pieces called *Trifles,* issued in 1745. The evidence of the *London Evening Post* for August 24, 1738 quoted by Straus [*Robert Dodsley* (1910), p. 78, n.], indicates, however, that it was first published as a separate pamphlet on that day. Where the date 1746 comes from is hard to say. My own copy is apparently the pamphlet of 1738.

Though Straus speaks extravagantly of "its high merits," as criticism or rhetorical theory it has little more importance than the rest of the host of progeny of the common foster-father, Horace's *Ars Poetica.* Like the usual 18th century "imitation" of a classical satire, for the most part it borrows verbally from its original, maintaining a recognizable superficial resemblance. In matter, however, Horace furnishes points of departure rather than guides to thought, though he does assist greatly at the selection of categories. Clearly it is an *imitation* rather than an adapted paraphrase. (The "parallel" passages from the original are conveniently printed at the foot of each page.)

Dodsley presents no systematic treatment of the subject, but a collection of *obiter dicta* about preachers and preaching, *do's* and *don't's;* and drops of distilled counsel very much on the order of our current Advice to Public Speakers. His remarks, however, are interesting and significant in several ways other than the curiousness of their mode of presentation. Dodsley's notions of what preaching is and what it should be reflect the eminently "reasonable," decorous, common sense attitude toward religion of the mid-18th century. Extravagance of any sort is to be discouraged in a clergyman: extravagance of opinion, of style, of learning, of doctrine, of delivery. Decorum and propriety must prevail; the public must not be disturbed:

> Men always had a Right,
> And always will, to think, to speak, to write
> Their various minds; yet sacred ought be
> The Publick Peace, as Private Liberty.

It is the unwise preacher who becomes

> . . . deep immersed in Politick Debate,
> Reforms the Church, and guides the tottering state.

Show of ingenuity or wit, even in the exposition of truth, is bad taste:

> In Facts or Notions fetch'd from sacred Writ
> Be orthodox, nor cavil to show Wit: . . .
> 'Tis easier much, and much the safer Rule
> To teach in Pulpit what you learnt at School.

And above all reason must not be affronted by attempted explanations of the unexplainable, even in articles of faith:

> Some things are plain, we can't misunderstand:
> Some still obscure, though thousands have explain'd: . . .
> But what too deep in Mystery is thrown,
> The wisest Preachers chuse to let alone.

Even within these restrictions, there is plently for the preacher to talk about if he will proceed with care. It is "worthy of the gown"

> To bring forth hidden Truths, and make them known.

The preacher should also defend with zeal "whate'er the Church believes"; and it is his function to explain

> Both what we owe to God, and what to Man.

Furthermore, he should paint the charms of liberty and should plant love of country in every breast. He should seek to improve every social virtue, such as justice, temperance, modesty, and content. Clarity and simplicity should characterize the subject-matter throughout. It is the bad preacher who

> Reasons with Syllogism, persuades with Wit,
> Quotes scraps of *Greek* instead of sacred Writ; . . .
> If all . . . [his] Rules are useful, short, and plain,
> We soon shall learn them, and shall long retain.

Adaptation to audience receives some of Dodsley's attention, too. As for adapting subject matter, one amusing example suffices for illustrating what he calls proper "timing":

> Before the L[or]ds or C[o]m[mo]ns—far from nice,
> Say boldly—*Bribery is a dirty Vice*—
> But quickly check yourself—and with a Sneer—
> *Of which this Honourable House is clear.*

The adaptation of style to audience is discussed a little more fully, but still chiefly by sample: before the good substantial citizens be "grave and slow"; "before the nobles let fine periods flow"; the lawyers demand great "sense and skill"; but before the rabble "—no matter—what you will"!

Style (the axioms continue) should also correspond to the spirit of the discourse (Dodsley was a great friend and admirer of Pope.):

> To touch the Passions let the Stile be plain;
> The Praise of Virtue asks a higher Strain:
> Yet sometimes the Pathetick may receive

The utmost Force that Eloquence can give:
And sometimes, in Elogiums, 'tis the Art,
With plain Simplicity to win the Heart.

It's the bad priest

Who in a Stile now grave, now raving mad,
Gives the wild Whims of dreaming Schoolmen vent,
Whilst drowsy Congregations nod assent.

The relation between the feelings of the speaker and his power of persuasion receives Dodsley's attention from the spring-board of Horace's "Non satis est pulchra esse poemata":

'Tis not enough that what you say is true,
To make *us* feel it, *you* must feel it too:
Show yourself warm'd, and that will Warmth impart
To every Hearer's sympathizing heart. . . .
In censuring Vice be earnest and severe; . . .
Anger requires stern Looks and threatening Stile;
But paint the Charms of Virtue with a Smile.

These rules, says Dodsley, are only common sense, and he expects a preacher to follow them. If his manner doesn't correspond to the implications of his message, or if he delivers everything in the same way, the preacher is only fit for ridicule.

Finally the counsellor inquires what it takes to make a preacher. The answer: acquire and cultivate virtue and truth, and imitate the masters of pulpit eloquence. Who those masters are and who they aren't may be picked up here and there through the pamphlet. Dodsley praises Tillotson, Barclay, Baxter, "honest Foster," Sherlock, Barrow, Clarke, Butler, Hooker, Sprat, Young, Atterbury, Hough, and Hoadly. Those he takes occasion to censure or condemn are: Beveridge, Laud, and Sacheverell (the last two obviously for political reasons).

On the whole not unsound, though mostly commonplace, Dodsley's *Art of Preaching* is sufficiently particularized and topical to belong distinctly to the eighteenth century in England, when it was often preferred that a man read aloud from the pulpit one of the great published sermons of the past rather than struggle to compose one of his own, and when, as Dodsley observes, domestic chaplains were more often chosen for their ability to be good fellows and to play backgammon than for their virtue, theology, or ability to preach.

DONALD C. BRYANT, *Washington University*

IN THE PERIODICALS

DORIS G. YOAKAM, *Editor*

RHETORIC, PUBLIC ADDRESS, AND RADIO

ADAMS, FRANKLIN P., "Inside 'Information, Please!'" *Harper's Magazine*, CLXXXIV, (February, 1942), 252-257.

This article reveals a brief, inside story of the set-up and administration of the radio program "Information, Please!"

ANGELL, ERNEST, "Civilian Morale: Democracy's New Line of Battle," *The Journal of Educational Sociology*, XV, (March, 1942), 383-393.

The opportunities and potential lines of weakness in the democratic civilian morale program are outlined. Because of the vastly expanded function of morale in modern total war, an understanding of the forms and "soft spots" of morale is exceedingly important.

BERGE, WENDELL, "Freedom of Speech in Time of War," *Bulletin of the American Association of University Professors*, XXVIII, (April, 1942), 239-246.

The need of censorship during the war is obvious, but there should be no undue or unnecessary sacrifice of freedom. Protection against the insidious effects of subversive foreign propaganda may indicate exposure rather than suppression of information.

BIDSTRUP, DUDLEY, "The Background of Public Speaking in Missouri, 1840-1860," *Missouri Historical Review*, XXXVI, (January, 1942), 133-159.

Public meetings formed an important part of the lives of Missourians during the Middle Period, for Jacksonian democracy found ready support in the State. Missourians believed that their opinions were important enough to bring results, and practiced this belief in public discussion, holding well organized meetings, creating occasions for speech making, and listening to the lengthiest of speeches with patience and apparent pleasure.

BRYAN, ALICE I., and WALTER H. WILKE, "Audience Tendencies in Rating Public Speakers," *The Journal of Applied Psychology*, XXVI, (June, 1942), 371-381.

This article, based upon data obtained through use of a scale set up for studying audience reactions to speakers, presents a discussion of such factors as time of rating, analytical ability of the audience, effect of age of raters, and influence of sex of raters.

HITCHNER, DELL G., "Freedom of Public Meeting in England Since 1914," *The American Political Science Review*, XXXVI, (June, 1942), 516-525.

Limitations on the right of free meeting in England originated because of the necessities of maintaining law and order, of limiting the holding of seditious meetings, and of avoiding undue demands on the police force. Outbreaks in 1914 brought official regulations over the holding of public meetings. Fascist actions produced controversy over the problem as early as 1925, and the events of the years following have necessitated continued control. All the while, however, the right of free meeting has been recognized to be as important as the right of free speech.

HOFFER, CHARLES R., "A Sociological Analysis of Propaganda," *Social Forces*, XX, (May, 1942), 445-448.

A sociologist attempts to study propaganda, is faced with a maze of material, and is brought to immediate realization of the great effect propaganda has on the cultural and social life of a people.

LANDRY, ROBERT J., "Showmanship, Radio and Education," *Education*, LXII, (March, 1942), 415-418.

Showmanship makes people forget to run away from educational radio programs.

LAUFF, A. L., "Capitalizing the Radio Educationally," *The Educational Forum*, VI, (May, 1942), 387-389.

Label a radio program "educational," and it becomes tasteless and boring. Radio is like spinach. There must be motivation if consumption is to follow.

PICKTHORN, KENNETH, "Free Speech," *The Nineteenth Century and After,* CXXXI, (May, 1942), 209-215.

The author discusses the invasions made on free speech by the government during the present crises.

REID, SEERLEY, "Radio in the Schools of Ohio," *Educational Research Bulletin,* XXI, (May 13, 1942), 115-148.

The extent of the use of radio in the schools of Ohio is reported. Included in the survey is a study of the amount and type of equipment found.

REID, SEERLEY, and DANIEL DAY, "Radio and Records in Education," *Review of Educational Research,* XII, (June, 1942), 305-322.

A seven page bibliography, including references to theses from various universities, appends a summary report of research done during the past few years on the subject of radio in the schools and classrooms of the United States.

RICHARDSON, CYRIL C., "Preaching and Worship," *Religious Life,* XI, (Summer Number, 1942), 396-402.

Average congregations go to church to hear the preacher talk, not to participate actively in worship. Few preachers are capable of delivering fifty-two lengthy sermons a year that are worth listening to. For this reason, there is a need for re-evaluation of the purpose and place of the sermon in the church service, and an indication that the sermon should be placed on a more equal basis with the other forms of worship.

SEIDENSPINNER, CLARENCE, "Contemporary Literature and Preaching," *Religious Life,* XI, (Summer Number, 1942), 444-451.

If the minister is to "count in modern life," he must become acquainted with modern as well as traditional literature. If he reads modern novels, plays and poetry he will better know what his congregation is reading and thinking, he will find new material and graphic expressions for sermons, and he will gain in the development of a "sense of literature."

TAYLOR, WARREN, "What Is Propaganda?" *College English,* III, (March, 1942), 555-562.

Technical means of communication far excel the quality of the words and meanings transmitted over the ether. There are definite reasons why propaganda flourishes and is effective, and they are to be explained in terms of the methods used by the propagandists.

WEAVER, LEON, "How Valid Is Public Opinion?" *Social Forces,* XX, (March, 1942), 341-344.

The author points out the negative factors involved in the evaluation of public opinion.

WOOLSTON, HOWARD, "Free Speech in War Time," *American Sociological Review,* VII, (April, 1942), 185-193.

The question as to whether the old principles of civil rights remain unaltered in theory while modified by limitations in practice is discussed.

DRAMA AND INTERPRETATION

BECK, WARREN, "Poetry Between Two Wars," *The Virginia Quarterly Review,* XVIII, (Summer, 1942), 359-374.

A critical evaluation of trends in and influences exerted upon the poetry written between the two world wars is presented in this article.

BURKLUND, CARL E., "The Poet," *The Michigan Alumnus Quarterly Review,* XLVIII, (February 21, 1942), 139-142.

The author delineates the characteristics and qualities of the poetic mind.

FOGERTY, E. K., "*The National Genius for* Drama," *The Journal of Education,* LXXIV, (May, 1942), 199-200.

This article avows that England's major contribution to the art of the world is to be found in dramatic art. It upholds the movement for recognition of the art of drama in the universities of England.

FRENZ, HORST, "The German Drama in the Middle West," *The American German Review,* VIII, (June, 1942), 15-17, 37.

This study on the history of German drama in the Middle West discloses information on the building of German theatres, the appearance of German actors, the production of German plays, and the impetus given by the German theatre in America to modern drama.

GRAHAM-LUJAN, JAMES, "Refugee Theatre in

Buenos Aires," *Theatre Arts*, XXVI, (June, 1942), 389-394.

With the declaration of the Republic in 1931, the theatre in Buenos Aires experienced a "renacimiento." Refugee Spanish dramatists are contributing to the manifestations of the international stage evidenced there, and the modest beginning of a link with the theatre of the United States is seen in the "good neighbor theatrical policy."

GUNDLACH, RALPH H., "The Theatre in Education," *The Players Magazine*, XVIII, (April, 1942), 7, 28.

The theatre could occupy an important position in both formal and informal education if it were employed not only in its commonly known uses but also as a test-tube in which to try out life situations.

HAYDEN, KENNETH, "Choral Recitations on the Air," *Education*, LXII, (March, 1942), 419-420.

The author depicts experiences of the "Koralites" in broadcasting poetry, and states that the possibilities of choral reading on the radio constitute an "exciting" radio technique.

KOFFKA, KURT, "The Art of the Actor as a Psychological Problem," *The American Scholar*, XI (Summer, 1942), 315-326.

Differences in ability in acting depend, among other things, upon many psychological factors. The actor's special achievement is in the concept of "psychic richness."

SANDBURG, CARL, "Those Who Make Poems," *The Atlantic Monthly*, CLXIX, (March, 1942), 344-346.

A poet discusses audience, and gives suggestions on the desirable attitude of the poet toward beginners in the profession.

SCHNITZLER, HEINRICH, "The American Theater as Seen by a European," *The Players Magazine*, XVIII, (May, 1942), 7-8, 30-31.

An Austrian actor and director visits America and finds surprising discrepancies between the American theatre as he learned about it while in Europe and as he actually finds it in America.

SIMON, LOUIS, "Theatre in the Camps," *Theatre Arts*, XXVI, (July, 1942), 423-428.

Play making by the soldier himself in "soldier theatricals" results not only in recreation but in increased skill in organization and discipline.

VONQUALEN, LILLIAN, "Barnstorming in the Rockies," *Recreation*, XXXVI, (April, 1942), 7-10.

The adventures of the Perry-Mansfield Theater Workshop on its itinerary in summer circuit of barns, schoolhouses and theatres in Colorado and Wyoming are described in this article.

SPEECH SCIENCE

ANONYMOUS, "Printing Oscillator Scales," *Bell Laboratories Record*, XX, (May, 1942), 227-228.

One solution to the difficult problem of providing an accurately calibrated scale when an oscillator covers a wide frequency band is to use as a scale a strip of film long enough for the desired number of divisions to be marked on it with good visual separation. The method is described in this article.

BERRY, DR. GORDON, "Hearing and Hearing Aids—A Review of the Recent Literature," *The Laryngoscope*, LII, (February, 1942), 143-164.

The author presents a comprehensive review of recent literature on the subjects of hearing aids, hearing deficiencies, employment of the hard-of-hearing, and related problems.

BESSE, ARMAND, "All Purpose P.A. Amplifier," *Radio News*, XXVII, (April, 1942), 10-11, 59.

This describes a flexible amplifier that has provision for additional power within the main amplifier.

COURTS, FREDERICK A., "Relations Between Muscular Tension and Performance," *Psychological Bulletin*, XXXIX, (June, 1942), 347-367.

The topic under consideration deals with the influence of experimentally induced muscular tension on performance, and with the changes in muscular tension which accompany various performances.

DAVIS, R. C., "Methods of Measuring Muscular Tension," Psychological *Bulletin*, XXXIX, (June, 1942), 329-346.

Six types of apparatus used to measure muscular tension are described.

DAWLEY, Ray L., "A High Fidelity Phonograph Amplifier," *Radio*, No. 266, (February, 1942), 7-10.

A "sure-fire high-fidelity phonograph amplifier" can be constructed from the assortment of parts on hand in the usual amateur's or experimenter's workshop.

DEZETTEL, L. M., "Poor Man's Recorder," *Radio News*, XXVII, (March, 1942), 26-27, 54-55.

Directions are given for the building of a cheap recording machine for the person who is not so much interested in refinement of quality as in having a recorder with which "to play around."

GHIRARDI, ALFRED A., "Hearing Aids," *Service*, XI, (May, 1942), 7-9.

Explanation is given concerning the technical equipment used in making hearing aids, and especially of the vacuum-tube type of aid.

GLOVER, RALPH P., "Selecting Speakers for Specific Sound Levels," *Radio News*, XXVII, (April, 1942), 24-25, 57-58.

The author deals with the problem of sound installations. He tells how to estimate the number of projectors needed and how much power is required to cover specific areas.

HOLINGER, PAUL H., and H. W. MERIDETH, "Simplified Apparatus for Laryngeal Cinematography," *The Annals of Otology, Rhinology and Laryngology*, LI, (March, 1942), 215-219.

Equipment designed to permit photography of the field viewed through the direct laryngoscope is described in this article. A bibliography is appended.

LYNN, R. A., "A Discussion of Several Factors Contributing to Good Recording," *RCA Review*, VI, (April, 1942), 463-472.

This article explains a few of the operating characteristics of the recording unit, the disc and the reproducing unit, and their effect upon record quality.

MARKUS, L. J., "Modern Tone Controls," *National Radio News*, X, (June-July, 1942), 8-9.

The fact that home radios operate under radically different acoustical conditions from those of the performers in the studios constitutes one reason why tone-conscious listeners hear "a different program from the original studio broadcast."

POHLMAN, A. G., "Increased Sensitivity to Bone-Conducted Sounds," *Archives of Otolaryngology*, XXXV, (March, 1942), 418-422.

This article tells of experiments performed in air vs. bone conduction.

PRESSMAN, JOEL J., "Physiology of the Vocal Cords in Phonation and Respiration," *Archives of Otolaryngology*, XXXV, (March, 1942), 355-398.

The author outlines a physiological and histological description of the vocal cords, and goes on to discuss general principles of phonation, the physiological action of the larynx during phonation and the neurogenic control of laryngeal respiratory movements.

REYNOLDS, KAY, "Television—Marvel into Medium," *Theatre Arts*, XXVI, (February, 1942), 121-126.

Information is given to the layman on the reactions of the television screen to the different types of material and programs it is "fed."

VANRENSSELAER, CORTLANDT, "Determining the Characteristics of Audio Amplifiers," *Radio*, No. 268, (May, 1942), 12-15.

The kind of equipment used for testing the characteristics of sound amplifiers must be selected with care.

WEVER, ERNEST GLEN, and CHARLES W. BRAY, "The Stapedius Muscle in Relation to Sound Conduction," *Journal of Experimental Psychology*, XXXI, (July, 1942), 35-43.

An experiment in reproducing the action of the stapedius muscle and of observing the effects upon the electrical responses of the cochlea demonstrates the protective character of the muscle against inner ear overstimulation.

WHITTEMORE, LAURENS E., ed., *et al.*, "Radio Progress During 1941," *Proceedings of the I.R.E.*, XXX, (February, 1942), 57-71.

This article summarizes the progress made during the year in the mechanics and electroacoustics of radio.

McKENZIE, W. RAYMOND, "The Nasal Entrance," *Southern Medical Journal*, XXXV, (May, 1942), 433-443.

Examination of large numbers of people reveals an amazing number of nasal entrance deformities, caused many times by injury, and happening many times during childhood.

McLEAN, DAVID W., "Diagnosis and Correction of Pathologic Occlusion," *The Journal of the American Dental Association*, XXIX, (July, 1942), 1202-1210.

This article discusses the harm of hyperocclusal force in malocclusion of the teeth.

NEEDLES, WILLIAM, "Concerning Transfer of Cerebral Dominance in the Function of Speech," *The Journal of Nervous and Mental Disease*, XCV, (March, 1942), 270-277.

This study of four cases of aphasia reveals information on handedness.

NEUSCHUTZ, LOUISE M., "What Bombs Do to Hearing," *The Volta Review*, XLIV, (March, 1942), 168-169, 186, 188.

Modern warfare adds hazards to the problem of noise deafness.

O'REILLY, ARCHER, "Orthopaedic Surgery and Cosmetic Results," *The Crippled Child*, XX, (June, 1942), 15.

The surgeon must take into consideration function, appearance, personality and morale of the patient before he operates.

PRITCHARD, ROSEMARY and SAUL ROSENZWEIG, "The Effects of War Stress upon Childhood and Youth," *The Journal of Abnormal and Social Psychology*, XXXVII, (July, 1942), 329-344.

The authors delineate the reaction of children in England to the war, and give suggestions for fostering the psychological security of youth.

ST. CLAIR, CHARLES T., SR., "Sinuses," *Virginia Medical Monthly*, LXIX, (March, 1942), 144-146.

Description is given of the sinuses and of their vulnerability to infection.

SANFORD, FILLMORE H., "Speech and Personality: A Comparative Case Study," *Character and Personality*, X, (March, 1942), 169-198.

The study of verbal behavior reveals personality traits and allows for the exploration of linguistic individuality.

SEYDELL, ERNEST M., "Acute Otitis Media and Mastoiditis," *Southern Medical Journal*, XXXV, (July, 1942), 658-660.

Cases of acute suppurative otitis are reviewed, miscellaneous diagnostic factors are revealed and trends in treatment are listed.

WARSON, S. R., "The Management of Acute Excitements," *The Military Surgeon*, XCI, (July, 1942), 58-61.

This article lists the most frequent changes occuring in behavior that may indicate mounting internal tension.

WITTSON, LIEUTENANT C. L., *et al.*, "Detection of the Neuropsychiatrically Unfit," *United States Naval Medical Bulletin*, XL, (April, 1942), 340-346.

Cases of "stammering" are included in the list of the neuropsychiatrically unfit discovered in naval medical examinations.

WULFECK, WALLACE H., "Learning the Two-Hand Coordination Test," *The Journal of Applied Psychology*, XXVI, (February, 1942), 41-49.

A lathe type of test for measuring aptitude for two-handed co-ordination is explained in this article.

SPEECH PEDAGOGY

ANONYMOUS, "The Speech Arts in a Recreation Program," *Recreation*, XXXV, (February, 1942), 663-664, 693-694.

The various speech activities work admirably into a program for recreation.

ANSPACH, C. L., "Speech Classes Which Appeal to the Administration," *Platform News*, VIII, (March-April, 1942), 10-12.

A college president lists the objectives and goals of high school speech work which appeal to the administrator.

BEARD, M. M., "Is College Training in Broadcasting Worthwhile?" *Pick-Ups*, (May, 1942), 24-28.

This article presents the results of a survey made of radio training facilities found in colleges and universities.

BLACK, IRMA SIMONTON, "What About Your Child's Speech?" *Parents' Magazine*, XVII, (May, 1942), 31, 52, 54-55.

Information is given to parents on the acquisition and development of speech in the child. Included is advice on speech problems.

BRINKER, EVVA, "Putting on the Children's Play," *American Childhood*, XXVII, (June, 1942), 17-18.

Suggestions are given on how to select, costume and produce children's plays.

FOWLER, ANN, "How We Can Give Children Joy in Poetry," *The Texas Outlook*, XXVI, (June, 1942), 52.

It is the teacher's fault if children do not enjoy poetry.

KOPEL, DAVID, "Semantics and the Teaching of Reading," *Educational Method*, XXI, (March, 1942), 270-277.

A knowledge of semantics can be of positive aid in promoting language and evaluational growth in children.

KOPP, GEORGE A., "Speech Correction in Public Schools," *Teachers College Record*, XLIII, (January, 1942), 277-286.

Present days practices in speech correction are criticized, and a plan is suggested whereby speech improvement can become a more effective part of the public school program.

LEVY, FLORENCE, "Meeting the Needs of Orthopedic Children," *The Family Journal of Social Case Work*, XXIII, (May, 1942), 102-107.

A review of the training program of two spastic children illustrates the manner in which "cooperative activity can make professional skills more effective."

MILFORD, TULA, "Poetry in the Upper Elementary Grades," *The Texas Outlook*, XXVI, (June, 1942), 28-29.

Children learn to love poetry if they hear it read "understandingly." Selection of poetry presented must be in keeping with their interests and experiences.

MORENO, J. L., M.C., and ZERKA TOEMAN, "The Group Approach in Psychodrama," *Sociometry*, V, (May, 1942), 191-195.

This article discusses the kinds of psychodrama, and tells about the psychodramatic theatre and director.

NEW, MARY C., "Color in Speech Teaching," *The Volta Review*, XLIV, (March, 1942), 133-138; (April, 1942), 199-203.

An effective visual aid in teaching speech reading to the very young deaf child is to be found in the use of various colors.

NUMBERS, MARY E., "The Place of Elements Teaching in Speech Development," *The Volta Review*, XLIV, (May, 1942), 261-265.

The author believes that the teaching of proper articulatory movements for speech sounds has been overworked. Elements should be taught as integral parts of syllables rather than as abstract units.

POLSTER, HANNAH MIRIAM, "Creative Dramatics for the Crippled Child," *The Crippled Child*, XX, (June, 1942), 3-4, 25-26.

Therapeutic value is to be found in dramatics for the crippled child in such things as rhythmic movement and spontaneous action.

VOELKER, CHARLES H., "The Vocabulary to Teach Deaf Children," *American Annals of the Deaf*, LXXXVII, (May, 1942), 266-273.

The best vocabulary to teach deaf children is not the conventional kind but one in keeping with their experiences and associations.

VOELKER, CHARLES H., "To Assist the Crippled in Speech: Oklahoma Is Launching a Program of Speech Correction Which Makes Use of Present Facilities in Teacher Training Courses," *The Oklahoma Teacher*, XXIII, (March, 1942), 10-11.

A survey of speech defects in Oklahoma reveals that 75,000 elementary school children are handicapped or disabled in speech. A State Speech Correction Plan has been launched which "in one generation, free of cost, expects to eliminate at least 70,000 from the rolls of the crippled in speech."

WATTS, JO DEETER, "A Preschool Program for Parents," *The Volta Review*, XLIV, (June, 1942), 329-330, 368, 370.

Mothers of the pre-school deaf should be

trained in methods of home instruction for their children.

WHITWORTH, GEOFFREY, "Some Educational Aspects of Drama," *The Journal of Education*, LXXIV, (April, 1942), 153-154.

Spontaneous enjoyment of drama must always precede critical or textual study of the play. Dramatic art should be integrated with other studies and not held apart as a separate activity.

ZIMMER, CATHERINE, and ELIZABETH WILD, "Speech Improvement in the Elementary School," *The National Elementary Principal*, XXI, (June, 1942), 211-213.

The Shorewood, Wisconsin, speech education program is explained in this article.

THE NATIONAL ASSOCIATION OF TEACHERS OF SPEECH
TREASURER'S REPORT

For Period from July 1, 1941, to June 30, 1942

RECEIPTS

Regular Memberships		$ 8,483.12
Unassigned Income from Sustaining Memberships		818.00
Monographs		954.00
Directory		472.00
Bulletins		55.70
Miscellaneous Copies		414.30
Placement Service		758.00
Advertising:		
QUARTERLY JOURNAL	$2,037.00	
Monographs	160.00	
Directory (In next fiscal year)		
Convention Exhibit Space	185.00	2,382.00
Convention Income:		
Registrations	$1,325.50	
Hotel Concession	120.00	1,445.50
Binding Services		3.50
Collection of Accounts Previously Charged off as Uncollectible		52.00
Return on Money Advanced for Convention Luncheon and Tour Expenses		46.95
		$15,885.07

EXPENDITURES AND COMMITMENTS

Publications:		
Publishing of QUARTERLY JOURNAL	$5,550.57*	
Publishing of Monographs	555.46	
Publishing of Directory	7.84†	
Special Printing	84.90	
Repurchase of Old JOURNAL Copies	55.25	$ 6,254.02
Mimeographing and Miscellaneous Printing:		
Printed Office Forms	$ 100.00	
Stationery Supplies	257.59	
New Solicitations	235.05	
Renewals	185.33	
Placement	88.30	
Convention	429.60	
Miscellaneous: (Sustaining Members)	38.95	1,284.82
Postage and Distribution		1,117.87
Clerical Expense		5,925.47
Officers and Committees:		
Committee on Research in American Public Address	$ 42.00	
National Education Association Committee	90.95	
President's Office (1941)	58.82	
Vice-President's Office (1941)	45.18	
Vice-President's Office (1942)	50.00	
Committee on Problems in Speech Education	34.15	
Junior College Committee	20.56	
Nominating Committee	9.50	
Debate and Discussion Committee	50.00	
Encouragement of Scholarship Committee	1.67	
Retiring JOURNAL Editor	75.00	
Monograph Editor	15.00	492.83
Convention		233.11
Special Items:		
Commissions and Bank Charges	$ 394.51	
Binding for Sustaining Members	165.73	
Robotyper	252.00	
Office Equipment	380.14	
Office Supplies	162.56	
Insurance (Fire and Liability)	17.50	1,372.44
Reserve Fund		518.00
		$17,198.56*
Cash Advanced for Convention Expenses (See Statement of Receipts)		46.95
		$17,245.51
Cash Discounts		29.12
		$17,216.39

* Including $300.00 on Journal printing bill not actually paid out until during 1942-43 fiscal year.

† The 1942 Directory expense will appear in the 1942-43 fiscal year.

ASSETS, AS OF JUNE 30, 1942

Cash in commercial account	$530.50	
Less: Balance due to Banta Publishing Company	300.00	$ 230.50
Cash on deposit at Post Office		50.00
Petty cash on hand		20.00
Reserve savings account		1,048.00
Accounts receivable		917.45
Inventories of publications at cost (balanced stock)		3,565.52*
Office equipment (less depreciation)		1,397.48
Stationery supplies		365.51
Miscellaneous office supplies		20.00
Total assets		$ 7,614.46

* 2,290 copies of Q.J.'s representing unbalanced surplus to be disposed of in promotional and goodwill activities are not included in inventory of publications.

NEWS AND NOTES

RUTH P. KENTZLER, *Editor*

More than seven hundred students, alumni, and faculty members of the School of Speech in Northwestern University met on June 10 for a farewell dinner in honor of Ralph Dennis who had been teacher and dean of the School of Speech since 1901.

Garrett Leverton, former director of the Northwestern University theatre and now educational director for Samuel French, Inc., came from New York to serve as master of ceremonies. On the program were the following: Louise Starkey Mead, Harriet Allyn Crowley, and Helen King Mitchell (better known as the radio trio of *Clara, Lu, 'n' Em*); John Beck and Winston O'Keefe, both now in the army; Mary Agnes Doyle of the Goodman Theatre; John Charles Gilbert of the Chicago Opera Company; Hope Summers and Marjorie Hurtubise of the radio; Patricia Lewis, dramatic reader; Herbert Maw, onetime School of Speech graduate student and now Governor of Utah; Tom Slater of Mutual Broadcasting Company; and James L. Lardner and Ethel Swift Lawler, retired faculty members of the School of Speech. The voices of additional former students Edgar Bergen, Joan Blaine, and Mary Ward reached the occasion by way of special transcriptions.

Said Dean Dennis in clipped, staccato utterance as a parting word: "Don't you ever say *No* to life. . . . Believe in life. Believe in people. Keep your hope and ambitions high. Say *Yes*. Mean it. Stick by it. And the best of luck to you!" At his retirement, Dean and Mrs. Dennis left immediately for Mexico City.

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James H. McBurney has been appointed as the new Dean of the Northwestern University School of Speech. Dean McBurney received the A.B. from Yankton College, the A.M. from the University of South Dakota, and the Ph.D. from the University of Michigan. He went to Northwestern in 1936 from the faculty of Columbia University.

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Theodore Fuchs, chairman of the Northwestern University Theatre, was on leave of absence during the past year, traveling and rewriting his book. He returned to the campus in September.

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Edgar Bergen has given ten tuition scholarships of $200 each in Radio and Theatre to the Northwestern School of Speech.

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C. C. Bunch, in charge of the hearing clinic in Northwestern, unexpectedly died in June. He is succeeded by Raymond Carhart.

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Clarence T. Simon was on the summer faculty of the University of Utah.

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John Casteel, last year chairman of the Department of Public Speaking in the University of Oregon, is now on the faculty of Union Theological Seminary.

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W. Norwood Brigance of Wabash College gave eleven lectures last June before the Speech Institute in Louisiana State University.

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Donald Hayworth, of Michigan State College, assumed duties as the Chief of the Speakers Section in the Office of Civilian Defense, Washington, D.C., June 25, 1942. His first project will consist of developing local speaking activity comparable to that of the Four-Minute Men of 1917-18. Material for releases to be sent speakers will be secured directly from the Office of War Information and all speakers' releases will be approved by that office.

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Henry Roberts of George Washington University is now a lieutenant, senior grade, in the Navy.

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Martin Charles Flaherty, Professor of Rhetoric and Oratory in the University of California since 1896, died in February. Professor Flaherty had been in ill health for several years and previous to his death had

resigned as chairman of the department. The new chairman is Gerald E. Marsh.

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George McKie of the University of North Carolina, for twenty years a member of the NATIONAL ASSOCIATION, recently died. His place is taken by William A. Olsen.

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Alan Nichols of the University of Southern California has been on leave during the past academic year to take charge of the National Extempore-Discussion Contest on Inter-American Affairs for Colleges and Universities. The contest was sponsored by the Office of Co-ordinator of Inter-American affairs, 444 Madison Avenue, New York City. Last spring the sponsoring committee asked Professor Nichols to chaperone the national contest winners on an extended trip to Mexico. He returned to the United States in August.

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Hoyt H. Hudson resigned as chairman of the Department of English in Princeton University in February and as Professor of Rhetoric and Oratory at the close of the academic year. In September he went to Stanford University as Professor of English, his work to be largely in the field of Renaissance, including Shakespeare. Professor Hudson had been at Princeton for fifteen years, and had been chairman of the Department since 1933. From 1933 to 1935 he was Editor of the QUARTERLY JOURNAL OF SPEECH.

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Dwight E. Watkins, of the University of California, was on a semi-sabbatical leave from January 1 to July 1, 1942. He spent the leave in writing, rest, and travel.

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Edward C. Gullion of Hamilton College is now in training to become an officer in the Naval Reserve. He is stationed at the Great Lakes Training Station.

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Arthur J. Bronstein of Queens College is now in military service, stationed with the Signal Corps at Fort Monmouth, New Jersey.

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Merle Ansberry, University of Virginia, has been called into service. He holds the rank of lieutenant, junior grade, in the Navy.

The Michigan Junior College Debate League has experimented for the third year with a preseason tournament held in early December at Wayne University. On February 12 the second tournament at Michigan State College was held under the direction of Donald Hayworth, head of the department. On March 12 the third tournament was held at the University of Michigan under the direction of Arthur Secord. President of the League this year was Henry C. Klingbeil of Bay County Normal School.

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The new officers of the Central Speech Association, elected at the convention in Des Moines, April 16, 17, and 18, are: President, James H. McBurney, Northwestern University; Vice President, Ota Thomas, Southern Illinois State Normal University, Carbondale.

The 1943 convention will be held in Columbus, Ohio, war permitting.

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The American Educational Theatre Association officers for this year are: President, James H. Parke, University of Texas; Robert C. Kase, University of Delaware; John W. Hulburt, Allegheny College.

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Under the sponsorship of T. Earl Pardoe, President of the Western Association of Teachers of Speech and head of the Speech Department in Brigham Young University, Provo, Utah, the Thirteenth Annual Drama Festival and Speech Tournament was held there on April 2, 3, and 4, 1942. There were 827 persons registered for the three days' events and on Friday 42 rooms were required for the various meetings which included every phase of speech arts. The festival was so comprehensive that 150 judges were needed.

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A Conference-Clinic on Religion and Other Forms of Institutional Broadcasting was held at the University of Denver on August 3, 4, and 5 under the auspices of the Department of Speech and Dramatic Arts, co-operating with various religious and radio organizations. General Chairman was Elwood Murray. Among those on the program were Wilson B. Paul, University of Denver; and Vida R. Sutton, NBC, New York City.

The Hill-Young School of Speech Correction, formerly of Los Angeles, has now been affiliated with the Department of Speech and Dramatic Arts in the University of Denver. Mrs. Edna Hill Young has become a member of the staff of this department with the rank of assistant professor.

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During the summer session Richard Woellhof, of Miami University, presented a course in Practical Technics of Motion Picture Production in the Department of Speech and Dramatic Arts, University of Denver. One of the chief class projects was the writing and production of a documentary film based on gold rush days of the Central City region.

(Items for this department should be sent to the *News and Notes* Editor, Miss Ruth P. Kentzler, Central High School, Madison, Wisconsin. To insure accuracy, the item should be written in *brief* form as it is to appear in print. The JOURNAL regrets that it cannot carry news of forensic contests and festivals unless they are experimental in type or, for some other reason, unusual; the number of forensic events now held makes it impossible to give space to all of them. But it welcomes always a description of new types of contests and festivals. Above all, it wants news on the significant professional activities of members of the ASSOCIATION.)

RALPH DENNIS

Ralph Dennis, one of the senior members of the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH, died on Sunday, August 23, 1942, in Cuernavaca, Morelos, Mexico, within three months after his retirement as Dean of the School of Speech in Northwestern University. He was buried in Iowa, the state of his birth.

Dynamic and colorful, for forty-one years a teacher of speech, he was one of the most influential figures in the Great Transition of the early twentieth century during which speech as an academic field emerged from elocution. Not many knew how really influential he was. He initiated essential enterprises, and found persons to carry them out. When money was needed for projects, others gave their blessing. Ralph Dennis found money. Many times he refused the honor of the Presidency of the ASSOCIATION. He did his work without reward and often without more than a very few even knowing how much he had done.

He was not merely an outstanding administrator and exceptional teacher. He was also an insistent spokesman against the adherence to any school of thought that claimed to have reduced learning into a system of rules and regulations. "No one of them holds all the truth," he said. He viewed life as a whole and looked upon academic learning as a part of the whole life. When others were debating the merits of the Delsarte and Rush systems and the think-the-thought school, he insisted that the speaker and reader was an interpreter of life.

"To interpret life," he said, "one must know life—through many beautiful, happy, sad, painful, toilsome, lighthearted, heavyhearted journeys into the land of experience; journeys made in the flesh, mayhap; mayhap in the spirit, in the imagination. But you must have been there. Out of this course comes a philosophy (simple and crude it may be—but it is) a vision of man and mankind. You may get this without reading a book, though that is a doubtful method. You may get it through books alone, again a doubtful method with lop-sided results. You may get it through both sources, books and life—the best way, I think."

His life was an example of this belief. He knew life through journeys made in the imagination, in the spirit, and in the flesh; and knowing it, he taught speech, not as a mere academic subject, but as a means of understanding life and of translating it into living words and actions.

AMONG THE CONTRIBUTORS

LIONEL CROCKER, *Editor*

Lee Norvelle (*The Theatre in Time of War*) is Director of the University Theatre, Radio Broadcasting, and Head of the Department of Speech at Indiana University. At present he is serving as chairman of the new script committee of the N.T.C. and is Expert Consultant to the War Department. He has contributed a number of articles to the *Q.J.S.*, *Theatre Arts*, and other magazines. He is the author of *The Will to Speak Effectively* and has dramatized *The Hoosier School Master*. He has revised editions of *Many Mansions* and published a one-act play entitled *Woody's Return*.

John D. Hansen (*Speech in a Nation at War*) holds the A.M. degree from the State University of Iowa and has done additional graduate work in the University of Wisconsin, University of Southern California and the University of Michigan. For the past ten years he has been instructor of speech in the Nebraska State Teachers College at Kearney serving as instructor of general speech, director of forensics and supervisor of speech correction and the speech clinic.

Morris Cohen (*Effective Recordings in Spite of Priorities*) is connected with the Hana Unger Studio. He holds a Bachelor of Arts degree from Columbia University and a Master of Arts degree from Teachers College, Columbia University, where he is a candidate for the Doctorate. He was speech adviser to members of the Graduate Faculty at the New School for Social Research, and Director of Speech at the New York Guild for the Blind. He has written for *Coronet*, *The Emerson Quarterly*, and *Music Teachers' Review*. He has done recording for a number of schools as well as for many private teachers of speech.

Robert D. Clark (*The Influence of the Frontier on American Political Oratory*) is Assistant Professor of Speech in Stockton Junior College, Stockton, California. He holds the A.B. degree from Pasadena College, and the M.A. from the University of Southern California. As a candidate for the Ph.D. degree at the latter institution, he is writing on the pulpit career and rhetorical theory of Bishop Matthew Simpson. He is Editor of *Western Speech*, and has published articles in *The California Journal of Secondary Education*, *The Forensic*, and *Western Speech*.

Richard Beale Davis (*James Ogilvie, an Early American Teacher of Rhetoric*) is an Associate Professor of English in the University of South Carolina, and has taught in Mary Washington College and the University of Virginia. He received his B.A. from Randolph-Macon College, his M.A. and Ph.D. from the University of Virginia. He has published forty articles and reviews in American literature, and is also the author of *Francis Walker Gilmer: Life and Learning in Jefferson's Virginia* (1939). At present he is editing a volume of Jefferson's correspondence.

Lionel Crocker (*Lowell Thomas*) is in charge of the work in speech at Denison University. He is National Secretary of Tau Kappa Alpha and Editor of *The Speaker*. The American Book Company recently published his text, *Public Speaking for College Students*.

William M. Timmons (*Public Address to Provoke Thought*) is Assistant Professor of Speech in Ohio State University. He received the A.B. degree from Muskingum College and the M.A. and Ph.D. from Columbia University. He is the author of *Decisions and Attitudes as Outcomes of the Discussion of a Social Problem* (1939).

Halbert Gulley (*Debate vs. Discussion*) was a teacher of speech in Hannibal High School during the school year 1941-42. He holds the degree of bachelor of education from Southern Illinois Normal University, and the Masters degree from the State University of Iowa. He has recently interrupted his teaching career to enter the United States Army as a Volunteer Officers' Candidate.

Cary F. Jacob (*Reality and the Merchant of Venice*) is a dramatist, novelist, poet, and teacher of speech and English language and literature. Until June, 1942, he had been for fifteen years a member of the department of Spoken English in Smith College. For the last two years he had been chairman of the department. He is now engaged in writing a book on how to attain resonance in voice production. He holds the B.S., M.S., and Ph.D. degrees of the University of Virginia. He has followed post-graduate studies in the universities of Florence, Venice, Munich, Dresden, and Berlin.

Kimball Flaccus (*An Adventure in Poetry*) is an Instructor of Public Speaking in the College of the City of New York, where he also teaches graduate courses in poetry appreciation in the School of Education, English Department. One of the most distinguished of the younger American poets, he has two volumes of verse to his credit—*Avalanche of April* (1934) and *The White Stranger* (1940), both published by Charles Scribner's Sons. He also has a high reputation as a radio script writer; the Columbia Workship produced his half-hour choric verse play, *Fulton Fish Market*, under the direction of Earle McGill, in 1940, and his second verse play for radio, *The Music of Mountains*, directed by McGill and produced by the Workshop, was broadcast over the CBS coast-to-coast network in August of this year.

Margaret Robb (*Looking Backward*) is the head of the Department of Speech in Pennsylvania College for Women. She holds the degree of bachelor of arts from Geneva College, the master's degree from the State University of Iowa, and the doctor's degree from Columbia University. She is particularly interested in the historical background of speech education. Her book, *The Teaching of Oral Interpretation of Literature in the Colleges and Universities of the United States*, was published by H. W. Wilson Co. in 1941.

Ernest Bavely (*Suggestions for Improvement in Drama Festivals and Contests*) is editor of *The High School Thespian*, and secretary-treasurer of The National Thespian Dramatic Honor Society for High Schools. He is founder of the West Virginia High School Drama Festival, the Ohio High School Drama Festival, and has taken an active part in the organization of drama festivals in other states. He is the author of the book, *Yearbook of Drama Festivals and Contests* (1939). His articles have appeared in *Drama Magazine*, *The West Virginia School Journal*, *School Activities*, THE QUARTERLY JOURNAL OF SPEECH, and *The Bulletin* of the National Association of Secondary School Principals.

Raymond Carhart (*A Speech Teacher Looks at General Semantics*) is an Assistant Professor of Speech Re-education in the School of Speech, Northwestern University. He received at Northwestern University, the degree of Doctor of Philosophy. He has specialized in experimental phonetics, the anatomy and physiology of the speech mechanism and problems of hearing. His publications include articles in these fields as well as in speech correction.

Willard Wilson (*Breath Control: A Common Sense Summary*) has been at the University of Hawaii since 1930. His A.B. is from Occidental, A.M. is from Columbia, and Ph.D. is from Southern California. In submitting this article he wrote, "I had completed it on Saturday, the day before Pearl Harbor, and had planned to mail it on Monday. I could now write a footnote on what the emotional tension of people who have been in an unexpected bombing raid does to their vocal pitch. The voices of Honolulu residents went up a full octave that Sunday and only slowly returned to normal during the following ten days in which they scanned the skies for more hostile bombers."

Harlan Bloomer (*A Simple Method for Testing the Hearing of Small Children*) is Associate Professor of Speech and Manager of the Speech Clinic in the Department of Speech and the Institute of Human Adjustment in the University of Michigan. He holds the degree of Bachelor of Arts from the University of Illinois, the Master's Degree and the Doctor of Philosophy degree from the University of Michigan.

Samuel D. Robbins (*Educational Versus Technical Procedure in Speech Correction*) is Professor of Psychology at Emerson College, Supervisor of Special Education for the Massachusetts Division of Mental Hygiene, Managing Trustee of the Institute for Speech Correction, and Speech Corrector